THE

Repository

OF

ARTS, LITERATURE, COMMERCE,

Manufactures, Fashions, and Politics,

For JULY, 1809.

The Seventh Number.

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TO OUR READERS AND CORRESPONDENTS.

We earnestly solicit communications (post paid) from professors of the Arts in general, as well as authors, respecting works which they may have in hand. We conceive that the evident advantage which must accrue to both from the more extensive publicity that will be given to their productions through the medium of the Repository, *needs only to be mentioned, to induce them to favour us with such information, which shall always meet with the most prompt attention.*

We have received Charles's *communication dated Milford, and doubt not that the letters to which he alludes would prove acceptable to the readers of the* Repository; *but we could not engage to insert them, unless the whole were submitted to our inspection.*

The British Exposé *shall appear in some of our early numbers.*

We have been obliged to postpone the engraving of the medals, to be presented to the authors of the best essays transmitted for the Repository, and which we purposed to have given with the present number. As the plate is intended to be highly finished, and could not possibly be completed in that style this month, we are confident that the purchasers of this work will not object to this trifling delay.

The whimsical letter of Credulus *to a celebrated physician, with the answer of the latter, shall have a place in our next.*

The interesting communication respecting Canary-birds, and the mode of treatment adapted to those little domestic favourites, shall be early attended to.

The observations on the Egyptian Ibis will, if possible, be introduced into our next publication.

The observations of a Constant Reader *on The New Musical Magazine, are inadmissible.*

The Verses on Honour—Ode to Friendship—Address to Myra—Alpine Scenery—The Maid of the Cot—Farewell to Eliza—*and the* Banks of the Wye, *are beneath the standard which we have proposed for poetical compositions intended for the Repository.*

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ARTS, LITERATURE, COMMERCE,

Manufactures, Fashions, a[illegible]*,*

For JULY, 1809.

The Seventh Number.

————The suffrage of the wise,
The praise that's worth ambition, is attain'd
By sense alone, and dignity of mind.

ARMSTRONG.

ON SPLENDOUR OF COLURING.

BY JUNINUS.

(Continuation of Letter III. from page 433, vol. I.)

MR. EDITOR,

BEFORE I conclude my observations on the colouring of the ancients, and proceed to that of the *moderns*, of whom much may be said, I would remark, that a writer on colouring, who would be somewhat particular, must of necessity introduce many things that will appear common-place to those who have studied the art; yet among these will be seen many observations that are not to be found in any book, the result of my own reflections. I am a person of a contemplative turn, and study many arts, and was also fond of considering nature from an infant; as Burns observes, after trying the disposition of a child of this sort in various seasons, he speaks thus of it in Winter:

> " And when the North his fleecy store
> " Drove through the sky,
> " I saw grim Nature's visage hoar
> " Strike thy young eye."

You no doubt think I am very fond of quoting passages from the poets: one reason is, they put something good in my letters. I have read somewhere of an author who wrote very indifferently, and his works were disregarded: at last, among his mistakes, he undertook to write against the ancients, particularly their poets: he allowed they had some good lines, and these he quoted; and so good they were, says the story, that for the first time every

one was desirous of procuring his book, to have an opportunity of reading them.

Before I leave the ancients, and conclude my observations on their magnificence, I feel desirous of calling the attention of the reader to the dresses of the females of Zion about three thousand years ago.

Isaiah, chap. 3.—Moreover, the Lord saith, because the daughters of Zion are haughty, and walk with stretched-forth necks and wanton eyes, walking, and mincing as they go, and making a tinkling with their feet: therefore the Lord will take away the bravery of their tinkling ornaments about their feet, and their cauls, and their round tires like the *moon*, the chains, and the bracelets, and the mufflers; the bonnets, and the ornaments of the legs, and the headbands, and the tablets, and the ear-rings; the rings, the nose-jewels, the changeable suits of apparel, and the mantles, and the wimples, and the crisping-pins, the glasses, and the fine linen, and the hoods, and the veils; their girdles, their well-set hair, and their stomachers.

In the fourth century of the christian æra, Constantine carried to Constantinople many of the best productions of art. A few years afterwards, on the downfal of the Roman empire, many of these valuable works were destroyed by the Goths, Vandals, Huns, Iconoclastes, and the northern barbarians, who conquered Italy, &c. The next eight hundred years are called the *dark* or *Gothic age*. Arts revived about 1300, and here commences what is understood by *modern times*.

One of the first painters who distinguished himself was named Tassi. He was soon followed by Giovanni Cimabue, of Florence. I have seen some of Cimabue's works. The colouring is shewy and gaudy, without the contrast of cold colours and strong shadows, ornamented with gold and silver: the perspective wonderfully bad. A late celebrated painter said the drawing was so very indifferent, that they would not carry the palm from the king and queen of diamonds.

Mr. Editor, I am now going to begin some observations on colouring. I purpose to offer first some of the most trifling rules, so that if what I write should chance to be approved, beginners may receive some instruction at the commencement of their career. Like pigeons thrown from the bag of a fancier, I would make low circles at first, and afterwards, if I can, by degrees soar sublimely high in ether. Du Fresnoy calls colouring a procuress, a deceiving beauty, but soothing and pleasing; says she procures lovers for her sister, and artfully engages us to admire her. He calls her the *chromatique*, third part of painting.

Theory or Rules, their Utility.

Those who are unacquainted with the rules of art, and attempt painting, are often much troubled with difficulties. If one has the canvas on the easel—the pallet furnished with colours—bottles of poppy, nut, linseed, and drying oil, or mastic varnish, to brighten the picture when done; if one has hog tools, sables, sweetners, camels' hair brushes, pastils, or white chalk pointed to sketch with a maul-stick, &c. what great use are they of if one is ignorant of the rules? When the outline is

drawn with lake, or some transparent colour diluted with oil or spirits of turpentine, and the colours are laid on the picture without *theory* or *knowledge*, what a mass of confusion soon appears! How alarming and discouraging to a totally inexperienced painter, who attempts painting without instruction! One grows tired, and dispirited, and impatient; the colours get daubed over the pallet—perhaps a bottle of oil is thrown down—a bladder of Prussian blue bursts over one's arm, and paints one's fingers and clothes. As the brushes and performance seem bad, one works with one's finger to see what that will do—all gets in a muddle. If one looks in the looking-glass, all one's face, perhaps blue on one cheek, green on the other—a mixture of lake, vermilion, and India red on one's forehead—that poisonous colour made of arsenic, with its horrid scent (king's yellow) on one's nose—the taste of white lead and verdigrease in one's mouth—asphaltum, or Jews' pitch, like a beard, on one's chin. Fatigued with standing, to rest a little, one sits down on a chair, unfortunately on the pallet—jumping up with one's——all manner of colours; and what makes it the more provoking, the little shop-woman at Middleton's, in St. Martin's-lane, said, they were the very colours she used to sell to Sir Joshua Reynolds: but if one thinks on it, what is that the better? If one had his easel, and pallet, and painting-room, with the light coming in at the top, &c. of what particular use would they be towards painting a picture well, without his mind—without skill?—If one had Handel's celebrated Cremona violin, how inferior would be the tone to that celestial melody he could so easily have extracted!—It is observable, that persons whose genius enables them to soar to the highest flights of painting, are often the most slovenly and incorrect beginners. Mechanical men are often called men of genius, but unjustly. Men of genius without rules are daring, incorrect, and often run into great absurdities. The others are cool, considerate, more free from faults, but without their beauties. Men of genius have often, after attempting painting a little, left it in disgust, supposing themselves without the requisite talents. They are like the celebrated Bucephalus that belonged to Alexander the Great—fiery and impatient. This animal when first brought to Philip, king of Macedon (Alexander's father) blew and snorted, reared up on his hind legs, then stood on his fore legs, rolled about like a dog when he first gets into a field of grass, and kicked three or four of Philip's courtiers into a ditch. At last all around were frightened, except Alexander, who took him in hand, trained him, managed him, rode him at his full speed, and he became the most renowned horse in antiquity—a city was named after him. Philip was so much pleased at his son's prowess, that, with tears in his eyes, he said to Alexander—"Noble youth, you have performed a miracle—the succession of such a kingdom as mine is unworthy of such merit as your's."—Mr. Editor, how young Astley would have shone in those days! He would not only have tamed Bucephalus, but would have rode him standing on his own head, and at the same time would have played a tune on the fiddle.

There is an anecdote of Pope, that

he wished to study painting, and that he applied to his friend Jervas for some instructions. He said to Mr. Pope, "I am going into the country for a few days; I will leave you the key of my painting-room—also my materials: when I return, I will tell you what I think of your performance, and how you may liberate yourself from defects."—Mr. Pope wrote a letter to Mr. Addison, mentioning this circumstance. "I have," said he, "just commenced painter. I have read somewhere, that when St. Luke painted, he was helped by an angel; but if you were to see my picture, it is so smutted, grimed, and scratched, that you would think the devil had a hand in my performance."

It may easily be imagined when Mr. J. came to town, he spoke to Mr. Pope somewhat in this way:

"Pope, you should have set your pallet, I will shew you how, and have mixed your colours only with your pallet-knife—have kept one brush to one colour—have painted your shadows flat, and loaded your lights. You have tried to finish your picture at one painting—you should only paint at once what is proper for the first ground, or dead colouring, and let the picture well dry before you paint again; and so of the second colouring, &c.—You should be shewn how to mix your colours."

JUNINUS.

P. S. In a former sheet I should have said the king's son, *Laocoon*, was Apollo's, and not Neptune's priest. He was sacrificing to Neptune when the snake came from the isle of Tenedos to the Trojan shore. And I am not quite sure the marriage in the Aldobrandino vineyard at Rome, is one of the ancient paintings dug out of the ruins of Herculaneum, though it is certain this picture is one of the *ancient paintings*.

SOCIETY OF ARTS, MANUFACTURES, AND COMMERCE.

AMONG the various public and patriotic institutions with which the metropolis of the British empire abounds, it is scarcely possible to mention one that has been productive of such permanently beneficial effects as the Society of Arts, Commerce, and Manufactures. The establishment of this society affords a striking proof of the important advantages to which the exertions of an active mind may give birth; and the consideration of what has, in this instance, been accomplished by one man, cannot fail to stimulate others to employ their faculties in the prosecution of grand objects.

From a meeting of only eight persons at Rauthmell's coffee-house in Henrietta-street, Covent-garden, on the 22d of March, 1754, this society dates its origin. The energy of Mr. William Shipley* struck the spark which raised it into life and action; and two noble peers, Lord Folkstone and Lord Romney, honoured it with their protection.

*Mr. Shipley, at that time, resided in the house now occupied by the proprietor of the *Repository*, and there it was that the plan of the Society of Arts was digested and matured, previous to the meeting above-mentioned.

The advantages of such an institution were immediately perceived by the public, and numerous members soon gave it that firm establishment which it has ever since so honourably maintained.

Lord Folkstone and Lord Romney, whose portraits decorate the great room of the society, were successively presidents. Mr. William Shipley was honoured with the first gold medal, with this inscription: *Whose public spirit gave rise to the society*. This worthy man lately paid the great debt of nature, after witnessing the flourishing state of this institution for nearly half a century.

Leaving to the Royal Society the discussion of speculative, theoretical, and philosophical subjects, this society, in conformity with the title they have adopted, have uniformly confined the business of their meetings to the fostering and bringing forward such practical matters as promote, or promise to promote, the avowed objects of their attention; and upon which the riches, glory, and prosperity of every civilized country, must ultimately depend.

The number of members of which this society, consisting both of ladies and gentlemen, is composed, exceeds fifteen hundred. His Grace the Duke of Norfolk, the first peer of the realm, equally illustrious for his talents and his birth, at present holds the rank of president. Sixteen vice-presidents, and eighteen chairmen of committees, officiate in the several departments of the society. It is the particular duty of these officers to preserve that dignity and order essential to the examination of the several matters which are laid before them; but the power of any officer, except in cases of interpreting the rules and orders of the society, and preserving order in the debates, does not extend beyond a casting vote, when the votes are equal at the meeting where he presides. Every member enjoys the liberty of delivering his sentiments, with freedom and candour, upon all subjects under consideration; and the regular mode in which the business of the society is conducted, allows the merit of the humblest claimant to meet a fair competition with that of the first nobleman in the land.

The session commences on the last Wednesday in October, and closes on the first Wednesday in June. Every matter sent with a view to a reward or bounty, is laid before the society at a weekly meeting, from which it is referred to such a committee as is deemed most competent to decide upon its merits. This committee, after a minute examination, reports its opinion of the subject to the society; and at two subsequent meetings, this report is either confirmed, rejected, or referred back for farther consideration. Where a reward is recommended for any matter not mentioned in the list of premiums, it must, upon a ballot, have two-thirds of the members present in its favour.

The several committees are divided into the following nine classes:

1. *Accounts*—who attend to the examination of all the receipts and disbursements of the society in the first week of every month.

2. *Correspondence and Papers*—who superintend the formation of the annual volume of the Transac-

tions of the Society, and other matters connected with the press.

3. *Agriculture*—to whom are referred the claims for planting, gardening, the culture of land, and the various departments of the farming business. This committee meets almost every Monday evening during the session.

4. *Chemistry, Dying, Mineralogy, &c.*—including the various matters pertaining to those arts, and connected with chemical processes.

5. *Polite and liberal Arts*—who consider the respective claims in drawing, painting, engraving, and sculpture, and before whom specimens are also executed by the candidates.

6. *Manufactures*—whose business it is to examine such matters as form an intermediate degree between chemistry and mechanics.

7. *Mechanics.*—Their judgment is directed to all combinations and applications of mechanical powers; and their meetings are numerously attended every Thursday evening during the session.

8. *Colonies and Trade*—whose views are not only directed to the encouragement of the British commerce, but to improvements in all the colonies connected with the united empire.

9. *Miscellaneous Matters.*—This committee regulates the election of the officers of the society, the management of the house department, and superintends the models, machines, and paintings.

Every subject for consideration is publicly stated, in writing, several days previous to the discussion, that all the members may know what business is in agitation; and in particular cases, requiring nice discrimination, the advice of well-informed men, particularly conversant in such line of business, is frequently obtained, to assist the judgment of the members.

This candid mode of investigating the subjects brought before the society, and the impartiality with which rewards are adjudged, have not only established the credit of this society throughout the united empire, but have impressed so high a degree of respect for it among foreign nations, as to produce several attempts to imitate it upon the Continent.

The list of the premiums offered annually by the society, commences with the class of agriculture. In this class, numerous improvements have been recorded in the twenty-six volumes of the society's Transactions, which have already been published, and relate to plantations of fruit and forest trees, to different modes of fertilizing land, to comparisons of the drill with the broadcast husbandry, to the culture of various kinds of grain and other vegetables, to the preservation of plants and roots during the winter season, to the improvement of marshes and waste lands, to the protection of animals and plants from noxious insects, to the increase of the best breeds of cattle, and to the invention of useful agricultural implements.

A comparison of the present state of the arts, manufactures, and commerce, with that in which they were at the first establishment of this society, will evince that it has given birth to many similar institutions, not only for the promotion of agriculture, but also of the mechanical and liberal arts. To this society

their origin may be regularly traced; its encouragement has raised them into consequence, and rendered them independent of its farther aid, while the parent stock remains flourishing and unimpaired.

The rewards of the society are extended to many other useful objects besides those specified in the list of premiums printed annually. Almost every matter which tends to improve the arts, manufactures, and commerce of the united empire, is an object of the society's bounty.

Each member has the privilege, at the meetings of the society, or by letter addressed to the secretary, to propose any lady or gentleman who is desirous of becoming a member, provided the proposal contains the name, with the full addition and place of abode, and signed by three members of the society. Noblemen are balloted for immediately on their being proposed. The names of other persons proposed, are read at the next meeting of the society; they are then hung up in their great room, and balloted for at the second following weekly meeting. If two-thirds of the votes are in their favour, they are deemed members for life, upon payment of not less than twenty guineas in one sum, or subscribing members upon payment of not less than two guineas annually. All members are entitled to vote and assist in all the business of the society and the several committees. The members have also the liberty of recommending two persons as auditors at the meetings of the society; and, by addressing a note to the housekeeper, of introducing their friends to view the various machines and paintings. They have likewise the use of a valuable library, and the privilege of reading many of the books at home, besides the gift of an annual volume of the Transactions of the Society. Such ladies as are members, are farther entitled to vote by proxy at elections, through the medium of any gentleman who is a member, on his producing a written authority for the purpose.

From such sources alone has the society been enabled to expend upwards of *sixty thousand pounds* in promoting the public good.

At the annual meeting of the society for the distribution of premiums, held on the 30th of May last, the rewards conferred by it were presented to the successful candidates by his Grace the Duke of Norfolk, in the following order:

IN AGRICULTURE.

To John Christian Curwen, Esq. M. P. of Workington-hall, Cumberland, for planting, in one year, 1,269,000 Larches and other Forest Trees, the Gold Medal.

To W. M. Thackeray, M.D. of Chester, for extensive Plantations of Ash, Beech, Chesnut, Elm, and other Forest Trees, the Gold Medal.

To William Congreve, Esq. of Aldermaston-house, in Berkshire, for planting 74 Acres of Land with Acorns and Oaks, the Gold Medal.

To Mr. William Salisbury, Botanic Garden, Brompton, for raising Grass Seeds and preparing Meadow Land, the Silver Medal.

To Charles Le Hardy, Esq. Isle of Jersey, for Communications on the Culture of Parsnips, and their Utility in feeding Cattle, the Silver Medal.

To the Rev. James Hall, of Chesnut-walk, Walthamstow, for preparing from Bean Stalks a Substitute for Hemp, the Silver Medal.

To Mr. Wm. Lester, of Paddington Green, for a Machine for washing Potatoes and other esculent Roots for feeding Cattle, the Silver Medal.

To Mr. William Salisbury, Botanic Garden, Brompton, for a Method of packing Plants and Trees, intended for Exportation, so as to preserve their vegetative powers for many months, Twenty Guineas.

IN CHEMISTRY.

To Mr. J. P. Hubbard, Picket-street, Temple Bar, for a beautiful variety of Specimens of British Marble, principally from the Babi-

comb Quarry, near Teignmouth, in Devonshire, the Gold Medal.

To Mr. R. Porrett, jun. of the Tower, for Experiments and Observations on Prussic and Prussous Acids, the Silver Medal.

IN POLITE ARTS.

To Miss Millicent Montgomery, granddaughter of Viscount Gosford, of the kingdom of Ireland, for a Drawing of the Head of Achilles, from a Plaster Cast, the Silver Medal.

To Miss Eliza F. Batty, of Charlotte-street, Portland-place, for an original Drawing of a Landscape near Buttermere Lake, the Gold Medal.

To Mr. L. Clennell, of Constitution-row, Gray's Inn-lane, for an Engraving in Wood of the Highland Society's Diploma, the Gold Medal.

To Mr. Philip Hardwick, of Berner's-street, for an original Drawing of an Academy of Arts, *being the premium given in conformity to the will of the late John Stock, Esq. of Hampstead*, the Gold Medallion.

To Miss H. A. E. Jackson, of Hanover-st. for an original Painting of Venus and Cupids, the Silver Medal set in Gold.

To Miss Busby, of St. Ann's-street West, for a Painting of St. Catharine, a Copy, the Silver Medal set in Gold.

To Miss Mary Okes, of Cambridge, for a Drawing of Gloucester Cathedral, the smaller Silver Pallet.

To Mr. Robert Baugh, of Llanymyneck, in Shropshire, for a Map of that County, the Silver Medal and Fifteen Guineas.

To Mr. W. Woolnoth, Gloucester-place, Camden-Town, for a Line Engraving of a Method of relieving Persons on board stranded Ships, the Silver Medal.

To Mr. Edward Blore, of Upper Titchfield-street, for an original Drawing of Fotheringham Church, Northamptonshire, the Silver Medal.

To Miss H. Hopwood, of Latham's-place, Somer's-Town, for a Drawing from Mr. Sharp's Print of the Holy Family, the Silver Medal.

To Miss Ann Medland, of the Parsonage, Hertford, for a Drawing in Colours of the Head of an old Man, a Copy, the larger Silver Pallet.

To Mr. David Smith, Acton-street, Gray's Inn-road, for a Drawing from a Print of Love and Honour, the larger Silver Pallet.

To Mr. J. C. Bromley, of Brook Green, Hammersmith, for an Etching of a Landscape, Figures, and Cattle, a Copy, the larger Silver Pallet.

To Master William Ross, of Tavistock-street, for an original Miniature Painting of Venus and Cupid, the larger Silver Pallet.

To Miss Charlotte Smith, Bridge-row, Pimlico, for a Plaster Cast of Bacchus, the larger silver Pallet.

To Miss Mary Cooke, of Upper Pratt-place, Camden-Town, for an Engraving of the Moon, the larger Silver Pallet.

To Miss Sarah Brown, of Handsworth, in Staffordshire, for modelling in Wax, the smaller Silver Pallet.

To Master Joseph Farey, Upper Crown-street, Westminster, for an original Drawing of a Steam-Engine, the smaller Silver Pallet.

IN MANUFACTURES.

To the Patrons and Committee of the Flag Association, for a matchless Specimen of double Brocade-Weaving in a Flag now executing in Spitalfields, the Silver Medal set in a broad Gold Border.

To Mr. Wm. Saddington, Monkwell-street, Falcon-square, for a Method of manufacturing Silk-covered Wire, and Thread covered with Silk, Thirty Guineas.

IN MECHANICS.

To John Miller, Esq. of Bedford, for his Methods of raising the Bodies of Persons who have sunk under Water, the Gold Medal.

To Captain William Bolton, R. N. for Naval Improvements, the Gold Medal.

To Captain Keith Maxwell, R. N. for improved Telegraphic Signals, the Gold Medal.

To Mr. George Williams, of his Majesty's Dock-Yard, for securing the Beams of Ships, without Wooden Knees made of a single piece, the Silver Medal.

To Lieutenant James Spratt, R. N. for a Homograph, or Mode of Communication at a distance by particular positions of a Handkerchief, the Silver Medal.

To Mr. Knight Spencer, of Bow, for an Anthropo-Telegraph, or Mode of Communication in the Day or Night, by Disks, the Silver Medal.

To Matthew Murray, Esq. of Leeds, for a Machine for hackling Hemp or Flax, the Gold Medal.

To Mr. Robert Salmon, Woburn, for a Method of preventing Depredations in Gardens and Orchards, the Silver Medal.

To Richard White, Esq. of Essex-street, Strand, for an ingenious Letter-File, the Silver Medal.

To Mr. Samuel Clegg, of Manchester, for an improved Apparatus for extracting carbonated hydrogen Gas from Pit Coal, the Silver Medal.

To Mr. George Prior, jun. of Otley, York-

shire, for a Clock Escapement, the Silver Medal and Twenty-five Guineas.

To Mr. J. Varty, of Liverpool, for a Method of preventing the Accidents which frequently happen from the Lynch Pins of Carriages breaking or coming out, the Silver Medal.

To Mr. J. D. Ross, of No. 53, Greek-street, Soho, for an Eye Bath to clear the Eye from extraneous Matters, and to assist the Sight, Fifteen Guineas.

To Mr. Thomas Warren, jun. of Bury St. Edmund's, for teaching to write on a cheap Plan, by means of Copies engraved on Slates, the Silver Medal and Ten Guineas.

To Mr. J. Brockbank, of Whirlpipin, Whitehaven, for an ingenious Machine for making Slate-Pencils, Fifteen Guineas.

To Mr. Thomas Newton, of Bridge-street, Blackfriars, for a Machine for cutting Roots for Cattle, or Articles for Dyers, or for Culinary Uses, Fifteen Guineas.

To Mr. Robert Salmon, of Woburn, for a Method of constructing commodious Houses with earthen Walls, Twenty Guineas.

COLONIES AND TRADE.

To Mr. C. F. Grece, of Montreal, Lower Canada, for the Culture and Preparation of Hemp in Canada, the Silver Medal set in a broad Gold Border.

It appears that, since the distribution in 1808, the society has received an accession of one hundred and three members. Every person who feels any interest in the prosperity of the country, will rejoice to learn that the funds of this laudable institution are in the most thriving state; and from the extensive benefits which it has procured for this empire, will be disposed to wish that the Society for the Encouragement of Arts, Manufactures, and Commerce, may continue to flourish to distant ages.

ON THE INCONVENIENCES OF BEAUTY.

" Under how hard a fate are women born!
" Priz'd to their ruin, or expos'd to scorn.
" If they want beauty, they of love despair,
" And are besieg'd, like frontier towns, if fair."

It is equally unfortunate for a woman to be handsome or ugly. If nature has denied her those charms which are considered as the principal ornaments of her sex, and which indeed are all that some men seek for, nothing but a miracle can save her from that odium and contempt, which is generally, though very unjustly, cast on single women, in the evening of their lives. What wonder is it, therefore, if such women, in a late period of life, and under such circumstances, should be sometimes found to be a little peevish and morose?

It has, however, been observed, that ordinary women, when they have the good fortune to get well married, generally make good wives. This may be probably owing to a sense of their deficiency of external perfections, which induces them to endeavour to return the generosity of their husbands, by sweetness and affability of manners and conversation.

On the other hand, how dangerous is the possession of beauty, unless accompanied by an uncommon share of virtue, prudence, and discretion! A lovely face and graceful shape never fail to attract a multitude of admirers, and it is a great chance, indeed, but that the tender female bosom will inhale so large a portion of the poison of flattery, as to destroy every growing mental perfection. Every time she looks in the glass, she discovers some new charms in her face and person; and as these are the only cause of the adoration she receives, her whole thoughts are employed night and day to improve them.

With a disposition thus tainted

in her early age, the love of flattery increases as she advances in life; and, as she never studied properly to put on the frown of virtue, or to resist the attacks of flattery and dissimulation, she will have good luck indeed, if she escape the snares laid for her by the lewd and treacherous. What advantage do those females possess who wisely consider beauty, with

"Innocence
"Conceal'd, to be the stol'n treasure of the gods;
"Which never ends in shame, as that of men
"Doth oft times do; but, like the sun, breaks forth,
"When it hath gratified another world,
"And to our unexpecting eyes appears
"More glorious through its late obscurity."

Admitting, however, that a female escape the numerous snares that are laid for her, and become the married woman, yet here will be an end to the empire of adulation and flattery, when she must no longer listen to that language which before formed the principal delight of her heart. Thus the admirable caution given by our poet Thomson is applicable, when he says,

"Nor in the bower
"Where woodbines flaunt, and roses shed a couch,
"While Evening draws her crimson curtains round,
"Trust your soft minutes with betraying man."

For should he marry you merely for your beauty, a short time will destroy the idol, and nothing permanent will remain.

A beautiful wife without internal perfections, is like a most sumptuous and magnificent piece of furniture in a room, which contains nothing but broken glasses, chairs, and tables, and those of the coarsest materials.

Nature has undoubtedly distributed her bounties with a more impartial hand than we are generally willing to allow. If she has given incomparable beauty to one woman, she has perhaps lowered that gift by the alloy of vanity, folly, pride, and affectation; and if she has denied to another every external accomplishment, she has perhaps compensated that defect, by greatness of soul, a love of honour, and an union of all the perfections of female virtue.

That such is the case, I believe, will be acknowledged by every one who has made any observations on what passes in the commerce of this world; and I would strenuously advise my fair country-women to reflect upon all the disadvantages attending their various situations in life, and to adopt the wise and excellent maxim, so admirably set forth by E. Haywood, in the following lines:

"Who in the paths of virtue perseveres,
"Has naught to apprehend from impious men."

I fear, however, the generality of parents, naturally too fond of their pretty daughters, often lay the foundation of their ruin in their early years, by making their children place too much value on external accomplishments. Instead of perpetually reminding little miss how pretty she is, would it not be infinitely better to make her sensible, that beauty is the mere gift of chance, and of which even chance may deprive her before it reaches its bloom?

Nothing can be so terrible to a woman, as the situation of a decayed beauty; and hence it is, that we see so many at the age of *sixty* dressed up in the fashion of sixteen.

Would not these *toothless misses* do better, were they to endeavour to teach the rising female generation, that beauty, like a flower, blooms but for a short time, and is often plucked before it comes to maturity; and that she who neglects to improve her understanding in the early part of her life, will, in the evening of her days, become a mere "sounding tabor, or a tinkling cymbal?"

Your's, &c.

J. H. R.

Sudbury, June 4, 1809.

REMARKS ON THE LETTERS FROM ITALY.

TO THE EDITOR.

SIR,

I HAVE read, among the various articles of your useful and entertaining work, the four letters from Italy. As a well-wisher of your judiciously digested publication, I beg leave to hint the advantage of your obtaining as many compositions as you can from the same able pen, whether on similar or any other subjects, in order to enrich your numbers. I know not, sir, who is the author of those letters; but being well acquainted with Naples, I will venture to assert, and assure you and the public, that among the various accounts given of that city by different travellers in more than one language, his appears to me, by far the most accurate, classical, impartial, and pleasing. *Lepidé atque ridentem dicere verum*—should be his motto. He unites truth with Attic taste and Sternian humour.

His descriptions of Naples and its celebrated bay, of Posilipo, Virgil's tomb, Bajæ, Capo Miseno, and Puzzolo (the wine of which he so justly celebrates), &c. &c. will ever be perused with pleasure by classical readers. The French, especially when their vintages fail, cheaply purchase great quantities of Puzzolo wine, dram it up (as the author of those charming letters hints it might be for the London market) with brandy or alcohol, and export it afterwards, as of the growth of their own country. They use the same artifice with regard to the oil, and a variety of other articles of the Two Sicilies.

I hope and trust, sir, that, when a rightful order of things is re-established in those, at present unfortunate, countries, the British nation, and particularly the mercantile part of it, will do what is fit and proper for their advantage, with regard to the important commerce of the Mediterranean in general, in all its various branches.

A judicious and liberal treaty of commerce between this country and the Two Sicilies (where a real "partiality to the British nation" (let. ii.) is, generally speaking, habitual to the inhabitants), would highly promote the interests and welfare of both states, and gradually lead, without disturbances and convulsions, to the political amelioration of those countries, so generally wished for by statesmen and writers in this nation. Deep-rooted prejudices and wrong notions of government, can only be eradicated by degrees, and by perseverance in shewing to men their own advantages in so doing. A prejudiced person whom you wish to benefit, must be persuaded and assisted, not compelled to be happy; or else he may,

with reason, exclaim, "*à force de m'aimer tu me rends misérable.*" Any sudden change in a government is a *saltum mortale;* and I always thought that Lycurgus got well off with the loss only of an eye, in establishing his iron republic. The excellent constitution of this country (the acme of human wisdom) was gradually formed by the accumulating knowledge and prudence of centuries; combining the energy of the Spartan commonwealth and the liberty of th eRoman republic, with the advantages and splendour of monarchy, nobly and humanely excluding slavery and ferocious barbarity*.

Thetreaty in questionshould be so liberally framed on this side of the water, as to be an inducement to every other part of Italy, to wish for a similar compact with Great Britain. This, by means of proper British agents or consuls, would open the eyes of the people; counteract the frantic ambition, the duplicity, the intrigues, and the artifices of a rival restless nation; animate the industry of the Italian cultivators, in producing raw materials for the British manufactures; do manifold and practical good to all parties; gradually introduce rational government and liberty; and, in some degree at least, diffuse the blessings of the British constitution. The useful knowledge of true polity, would soon spread in those regions, from whence the rest of Europe formerly derived it; shewing to prudent men, that a government which does not use all possible means and efforts to prevent injustice, indigence, and beggary, in the nation it rules, deserves unpitied to fall.

"So perish all, whose breasts ne'er learnt to glow
"For others good, or melt at others woe."

"*Id certé,*" says Livy, most wisely, "*firmissimum imperium est, quo obedientes gaudent.*"

As to imaginary schemes of impracticable reform and equality, they are only calculated to create disturbances among the lower classes of the people, to accumulate their evils in the end, and to overturn social order. Were it possible to establish equality of fortunes, who would do the necessary work to support mankind? The poor in every country are necessarily doomed to hard labour; but they have a right to equality in the eye of the law, to receive equal administration of justice, and to be moreover kindly treated by the government and the rich; if not for the sacred love of human kind (congenial only to a few generous and feeling breasts), for the sake, at least, of their own safety, quiet, and comfort.

I must beg your and your readers' pardon, sir, for the length of this lucubration. "I have not had time to make it shorter."

Your constant reader,

L. E.

London, June 1, 1809.

* The territory of Laconia was cultivated by the Helotes and other subordinate slaves, who were likewise the only artificers of the country. Infants in Sparta, if discovered at their birth to have any defect, were barbarously thrown into a deep cavern. The barbarity of the Romans to their slaves and prisoners is well known.

LETTER TO AMELIA.

My dearest Child,

Your letters are so much what I wish you to write to me, that I really believe if I had amused myself with fancifully composing such epistolary communications as my anxious heart could wish to receive from you, they could not have been more completely framed to fill up the measure of my satisfaction, than those which I now behold on the table before me.

My occasional letters, brief as they are, tell you of all occasional matters; but when I send you such a packet as this, you will naturally look for the well-weighed counsels of a mother, whose whole thoughts are directed to an only child and darling daughter, who, by her virtues, qualities, graces, and affection (which last is the source of them all), has hitherto most amply rewarded my maternal cares; and, by the unremitting discharge of every duty during the sad state of debility with which it has pleased God to try me, has been so kind an alleviator of my sufferings.

When, my dear Amelia, you left your native woods and your mother's arms for a winter in the metropolis, I felt no fear; and when I was wheeled to the window to see the carriage depart with you, I enjoyed the most perfect confidence that it would bring you back as blameless as you left me; that not one fetid atom of the world's corruption would infect your heart, or the slightest stain appear on the surface of your demeanour. But my expectations did not rest here. I looked forward to your attaining a practical experience of the world, and that you would realize all my theories by your own views of life, and apply them to all the modern changes of modes and manners. For it is merely the modes and manners that change; the leading motives to action are the same at all times and in all periods: the human heart undergoes no substantial alteration: it remains unchanged as to its original construction and character; and the superiority or inferiority of one period to another, arises from no other cause but the comparative proportion of corruption which prevails. It is most true, that, when I was young, there was not so great a laxity of manners as distinguishes the present age. By your accounts it appears, that you have invitations for every night in the week, and sometimes two or three in the same night; while in my youthful days, four or five balls in a winter, as many assemblies, an occasional play, and twice at the opera, was considered as a very gay winter's routine of pleasure for a young woman of rank and fortune: and I have heard my mother say, that half that number was scarcely allowed in her day. She was never suffered to dance with a gentleman who was not an acquaintance of her family, and who had not presented himself some days previous to the ball, to ask a parental permission to have that honour; and now the misses dance with men they never spoke to before, and with half a dozen of them in the same night, if they can get them. For the alteration in manners is more particularly striking to us good folks of a former period, in what seems to approach to an abo-

lition of attentions to women; and hence proceeds the prevailing familiarity between the sexes, to which I, in a great measure, attribute the frequent carelessness of domestic character and violation of domestic honour.

On these subjects, however, my dearest Amelia does not require any observations of mine, as she appears to me to be perfectly qualified to make them herself, in the most impressive manner, and with the happiest effect. I shall, therefore, leave the objects around her to her own reflection, and confine the principal part of this letter, which, from the feeble state of my fingers, must be the result of successive exertions, to a subject of the utmost importance to young minds, and particularly such a mind as her's. I have, accordingly, treated it in that serious and argumentative way, which I consider as best calculated to answer the design for which it is communicated to her. It is on the *Imagination*—a very principal source of happiness to man, and more peculiarly dangerous when unduly indulged by female youth; as, from their appropriate situations and circumstances, they are much more liable to be carried away by its chimeras than the other sex; who, from the nature of their education, employments, and comparative freedom from restraint, are more generally fortified against it. I have, however, treated the subject without any immediate application; and I leave it to you, my dearest child, as occasion may suggest, to apply it to yourself.

It cannot be denied that the *imagination* is the most brilliant part of ourselves: it is, if we may use the expression, the volatile part of the soul; it is a kind of exhalation which disperses itself throughout the universe, and sometimes even passes the boundaries of it. Among philosophers, it calls forth new worlds from nothing; among the poets, it personifies the flowers and the springs; in short, every object of inanimate nature. Among the painters, it traces a new earth and new heavens; among metaphysicians, it darts forward to the Divinity himself; in all conditions and circumstances, it furnishes expedients, and forebodes good or evil; in every age, it has formed useful projects, and advanced the progress of the arts. The world would have given us nothing but bare dates, etymologies, and facts, if the imagination had not added its embellishments; and men, like so many echoes, would have repeated the same things, from the beginning of time to the present hour. It has, nevertheless, been the endeavour of some writers to decry the faculty, and to consider it as one of the most unfavourable gifts of the Creator; but such a depreciation of it must have arisen from a false comprehension of its powers, or an ignorance of its resources. It will surely be acknowledged that human happiness depends, in no small degree, on the manner in which objects are represented to our attention; and the part which the imagination must necessarily take in such an operation, will determine its value.

Set the imagination in motion, and it will be found to be a far superior source of pleasure to our senses: it gives ideas of fortune when we are not rich, and they console us; it inspires hopes when

we are in pursuit of any object, which encourage us; it suspends grief when we suffer, and that suspension calms us; it represents to us our country and our friends, when we are in a foreign clime, and that representation dissipates our discontents; it transports us to the future, when the present annoys us; when we wish to recal the past, it reproduces the pleasures which have long since been enjoyed, and we re-enjoy them; it fills the mind with new and cheerful ideas when we are cast down, and these delights, which are within ourselves, are far superior to those which are without us; it gives substance to the dead whom we lament, and we are comforted for their loss, by this power which we have of restoring them, as it were, to existence; it even elevates us to heaven, and enables us to contemplate a life of endless happiness, while our sorrows appear as a necessary part of our system, as the scene of a drama which is about to close.

If learned men were without imagination, we should find them only in the beaten track of fact and memory, while they would do nothing more than repeat what the ancients had said and done before them. It is most true, that the judgment is the grand basis of our intellect, and must serve it as a rule, a guide, and a support; but the judgment, unassisted by the imagination, will proceed with a slow and heavy pace. It is the latter which elevates the soul to its native region; nor am I afraid to assert, paradoxical as it may appear, that the man who has nothing more than mere good sense, as it is called, crawls upon the earth, being destitute of that fine, impelling elasticity, which can alone quicken the mind into that superior state of activity and energy of which it is capable, and for which it is designed. We see examples of this among certain phlegmatic nations, whose character is that of rude, inanimate reason, and who neither excel in conversation, composition, or invention; who are astonished at the display of lively and shining talents, while whatever requires a prompt and vigorous execution, disturbs and disconcerts them.

It must, however, be acknowledged, that this good sense, in its insulated state, is superior to the imagination, when left alone to the uncontrouled exercise of its own impetuosities; but it is not less true, that reason is but a tardy principle when it is not enlivened by the soul, and refined by the imagination. It is by quitting the beaten road, and taking a flight superior to his contemporaries, that a man acquires the character of genius: he is but an ordinary person who invents or improves nothing. It may be said, indeed, that good sense is attended with no danger, and that genius is continually on the verge of it. But who will venture to speak of our ancestors in terms of applause, who accused those of sorcery and secret communication with the devil, whose inquisitive and active minds dived into the secrets of nature, and displayed the phenomena of the natural world, some of whom were conveyed to the flames? What character shall we give of that age, when Galileo was punished with a prison for making those astronomical discoveries which truth and experiment have confirmed, and have since been adopted by every civilized nation? Per-

haps it may be suggested, that this confined reason was the misfortune of those times, and that a too great indulgence of the imagination is a defect of our own: to produce perfection, then, they must be united. While the mere man of imagination may be too often on the brink of error, the efforts of unassociated reason are cold, phlegmatic, and uninteresting; but he who is possessed of them both, may be considered, in the best sense of the term, as a real genius.

When we persuade ourselves that every thing is the effect of imagination, it is then that we indulge it to a very dangerous degree of excess, and become the victims of it; it then acts against itself: and while we suppose ourselves to be possessed of a superior degree of penetration and intelligence, we are but visionaries. It may be dangerous to believe too much, but is more so to believe nothing at all. The ancients were often too credulous, because they did not apply to experiment; while we of this age, who are for trying every thing by that test, are too apt to doubt of every thing; blind credulity proceeds from the one, and a bold incredulity springs from the other: but when they are tempered by a happy commixture, it need not be added, that the nature of our faith will be at once rational and enlightened.

What a delightful power, then, the imagination is, when guided by reason! It takes its flight through the universe; sometimes to contemplate its beauties—at others, to reduce them to nothing: it darts forward into space beyond the reach of the senses, and which seems to be the region of spirits. They who are under the dominion of the senses, have no other than a sensual gratification, and give up all those superior sentiments, the cultivation and indulgence of which we may call *the enjoyment of ourselves*: whereas, when we encourage only corporeal ideas, we must understand by *ourselves*, that case of corruption with which we are environed; and by *enjoyment*, an abandonment to sensual pleasures. In what a miserable state, then, is man, when he thus grovels on the earth, on which it becomes him to tread with the dignity of which his nature is susceptible!

The excellence of the imagination cannot be denied; it is essential to the advancement of science and of art; and, above all, calculated to purify, subtilize, and refine our sensual affections: it is its irregularities alone which seduce us. There is nothing which gives the mind more convincing notions of its own grandeur, than this superior faculty: under its influence, man finds himself possessed, as it were, of a creative power, and he is frequently astonished at the variety of his productions. We frequently resemble a state of chaos, where nothing is to be distinguished; and our desires and our thoughts are so confused, that we cannot bring them into order or arrangement till the imagination comes to our aid, when we quickly perceive ourselves enlivened and embellished, while beauties spring up in the mind to surprise and delight us. The imagination is the most brilliant power which we possess: it is a sublime talent, with which we are endowed for the happiest purposes; and,

under a due regulation, it will never fail to attain them.

An attention to this subject is of the most importance in our early days, when the mind is less disturbed by cares and serious avocations, when it enjoys a kind of holiday between the period of education and the settled employments of life. The heart, says the wise man, is deceitful above all things; and there is no power which so effectually aids its delusions as that of the imagination: they who are under its unsubjugated influence, may be said to be *flying with their wings before their eyes*. Akenside's poem on its pleasures is the work of a superior man; and I cannot but wish that some poet of equal genius would illustrate the pains of it. But I have proceeded to a great length, and you must have already perceived that the difficulty of writing increases with every line. I can only add the blessing of

Your most affectionate mother.

RECENT ERUPTION OF MOUNT ETNA.

TO THE EDITOR.

Messina, 15th April, 1809.

SIR,

IT will give me great pleasure to have it in my power to comply with your wish of sending to you from hence such communications as may be presumed generally interesting to the readers of your magazine. Since my stay here, however, little in the political way has occurred which can be deemed worthy of a place in a publication like your's; and whatever there might be, to have chosen me as the organ of your Sicilian communications, appears rather unfortunate. I am any thing but an author; I never in my life wrote a syllable for the press, except once an advertisement for a terrier I lost in the crowd on the king's birth-day.

But although the present letter will be barren of political intelligence, our neighbour Etna has put it in my power to satisfy your request in another way: I allude to the great eruption which happened a few days ago. At present my account will be rather superficial, not having yet had time to ascend the volcano myself, and the reports being still vague and undigested; but probably in a future letter I may be able to give you a more detailed description of this grand phenomenon. What I now send, however, may not the less be depended upon as correct.

Tuesday, the 27th of last month, the inhabitants of the neighbourhood of the mountain were frightened by repeated and violent shocks of an earthquake. These were soon followed by immense volumes of ashes and other volcanic matter thrown up from the mouth of the crater to a great height, so as to darken the sky, and to fill all the environs with ashes, Messina not excepted. At this moment the city is covered with the cinders. This dry rain lasted five hours and a half. This, however, was only a prelude. On the 28th, towards evening, the fiery matter forced its way through two apertures below the crater, and was thrown up to a prodigious height. The flames and

red hot stones, &c. afforded a most sublime spectacle. On the 29th and following days, upwards of twenty different apertures were formed in different parts of the mountain, from all which the eruptions of fire and stones in all directions were tremendous. Streams of red hot lava ran down profusely, and in their descent destroyed every thing at a touch. A fine chesnut wood, several extensive olive plantations and vineyards, became instantly a prey to the liquid element. Upwards of twelve square miles are inundated by the fiery torrent. Of the many apertures, two in particular continued vomiting fire and lava for several days, and caused the greatest damage. No lives have been lost; although the village of Lingua Glossa had nearly been destroyed: a stream of lava approached it within two miles, and would have reached it in its descent, had it not stopped of its own accord. At first the lava travelled at the rate of one yard per minute, about a week ago its velocity had been reduced to one or two feet per hour. It is about six miles down the mountain; some of its channels are half a mile in breadth and 60 to 80 feet deep. Several new mountains have been formed on the base of the old one.

We are not without fear that this was not the last act of the tremendous conflagration. No exact estimate has as yet been formed of the damage occasioned by the eruption; but the extent and value of the landed property destroyed by it must be very great, and a number of families who solely subsisted on the produce of their fields, have been reduced to a state of absolute beggary. I remain, &c.

LETTERS FROM ITALY.

LETTER V.

Naples, May—, 1802.

My dear T.

NEVER, never, did I miss more the presence of my good friend and companion of my early rambles through life, than yesterday, when I rested my weary limbs on the neat counter of an oil-shop, kept by—*a cotemporary of Vespasian;* the olive juice was dried up to a caput mortuum in three large jars fixed in another counter, and a score in red chalk on the wall adjoining, graphically demonstrated the poor man's business not to have been altogether a ready money concern. So then, the ancient Romans went upon tick as well as ourselves! Mark that, *en passant*, as an important antiquarian fact. Whether poor Olearius ever got paid for the fourteen quarts and five pints, or whether, like the black sponge carried in the Gordian fancy of our extinguishers of the national debt, the volumes of Vesuvian ashes at one puff liquidated all accounts, by overwhelming books and goods, and debtor and creditor, in one common ruin, or whether ...... Nay, whither am I roaming again in this wild manner? I was going to say, what I am sure you have already guessed at—I have been to *Pompeji!*—Pompeji, the gold mine of antiquity, the greatest classic jewel on earth. All the museums in Europe, all the pon-

derous folios of a Montfauçon, a Lipsius, and the host of antiquarian authors, dwindle into insignificance when compared with the sight of an elegant Græco-Roman town resuscitated from an oblivion of upwards of sixteen centuries, in a state of perfection as if inhabited but yesterday; the beautiful mosaic pavements uninjured; the colours of the paintings fresher than in many a picture of modern artists, after the lapse of a few years; domestic utensils in their proper places; the horses' corn in their manger; the frying-pan over the fire, where the cook had placed it anno 81, only the meat done to a *cinder*. Such, my dear T. would even at this moment have been the face of Pompeji, had not almost every thing movable, nay, immovable too, been carried away to be entombed in museums. What sensations, what reflections, must have rushed upon the beholder of these wonders! Of my own reveries over the remnants, I will spare you the perusal: the wish, however, to have had you at my side to see and feel with me, was the common *réfrain* of every one of them. As it was, I had no one with whom I could share my pleasure, to whom I could communicate my feelings at so novel a sight. Don Michele, indeed, had accompanied me again on this excursion; but his surly temper, his everlasting doubts and objections, served only as a drawback on the intellectual enjoyment of which Pompeji presents so ample a harvest. Only hear one instance of his oddity, of the perverse turn of his ratiocination. The cold replies which I received to some of my expressions of admiration at the objects around us, convinced me presently that he participated but little in my gratification; but I was far from suspecting the monstrous hypothesis which his brains were breeding all the while, and the birth of which was only retarded by the too close presence of our guide. No sooner had we ascended the elevated steps of the theatre, leaving the guide in the arena, than he assumed a most knowing look, and addressed me to the following purport: "I see, Don L. you are filled with astonishment at all these things, and I assure you mine is as great; although, I own, it proceeds from a very different cause. What I wonder at, is that a man of your sense, who has learned and seen so much, should suffer himself to be imposed upon in such a barefaced way by this artificial rubbish, reared on purpose to deceive those that in their blind antiquarian zeal can swallow the dose so artfully prepared for them. Pompeji indeed! Believe me, dear sir, none of these structures, columns, painted walls, and other antiquarian nonsense, are even of so old a date as our house on the Infrescata, the building of which I perfectly remember. All you here behold has been fabricated (at an immense expence to be sure) by our Neapolitan government, partly out of a foolish pride, but chiefly to attract travellers from all parts of Europe, and to make them spend their money in the kingdom. The practicability of such a scheme you certainly will not deny. But what I assert, rests on confidential information derived from unquestionable authority. Whenever any of these pretented excavations were carrying on, the greatest care was

taken not to admit any one but those that were absolutely necessary to the execution of the work: much was done by night; sculptors, architects, and painters, were sent for from Rome to further the cheat; in short, the greatest secrecy and mystery was used in the whole operation, and is so to this day. Not but that now and then the cloven foot is discernible: the town is paved with lava from Mount Vesuvius, whose *very first* eruption, we know, caused its destruction. Do you see any of those beautiful marble columns with which all the ancient temples and towns were decorated? No! here they are made of brick-work stuccoed over, because, forsooth, such ones may be got up in a very little time; and as for the paintings, they may be fresh indeed, but no man will persuade me that they would be so had they been exposed to the most violent eruption of a volcano, and, after that, lain very superficially buried for near 2000 years, exposed to alternate changes of heat and rain. Only look at *Torre del Greco!* do you imagine our descendants 2000 years hence will by digging restore that unfortunate place, or find any thing but ashes and lava? Why even the brass and iron work was melted in an instant. But to return to Pompeji: have these would-be excavators found any treasures of money, jewels, or plate? Oh no! the people they tell you had run off with their valuables and left the empty chests behind...... I see you smile, Don L. Well! if, after what I have taken the liberty to point out, you can still stomach the joke, much good may it do to you, and the recital of these wonders to your countrymen. One thing, however, I am sure of: if the question had been about some miracle or mystery of our holy religion, you would not have lent your faith at so cheap a rate, you would not have been at a loss to start a thousand scruples and objections; so it be but antiquity, all is gospel. But no matter, every one in his own way. *Mundus vult decipi ergo....*"

Well, dear T. what do you say to the heterodoxical tenets of this unclassic heretic? At all events they have the merit of originality. To have endeavoured to refute them by argument would have been in vain, nor had I indeed a mind to lose the most precious moments of my life in so unprofitable a discussion. Giving the good man to understand that every one was at liberty to form his own opinion in matters of *doubt*, I continued my researches. Unfortunately for human nature, Don Michele is not the first, nor probably will be the last, to rack his brains for delusive sophisms, by which to kick truth from before his feet.

Thus far, dear T. had I written yesterday, intending to resume the thread of my narrative this morning in the same desultory way, when on going to dinner at Mr. W.'s (an English merchant in the city, in whose house I have been received with true British hospitality), I was agreeably surprised on finding your short letter of the——, directed to me at Malta. Are you aware, my good friend, what task you are assigning to my feeble powers? These are your own words, which I make free to repeat, lest you have forgotten the Augean labour they im-

pose upon me. "You no doubt will make the discoveries in the ancient cities of Herculaneum, Stabiæ, *and Pompeji in particular*, the principal subjects of your classic enquiries at Naples. You know how often those interesting ruins have been the subject of our evening's chat at B.'s, how disappointed we felt at the vague and scattered notices we could glean of them. Believe me, I do not envy you for being in the midst of the originals; on the contrary, I congratulate myself on having a friend on the spot, from whom I may expect more satisfactory observations on every thing relating to those classic towns, than I could have made had I been there myself. I long for a concise account of their destruction, the time and manner of their discovery, a description of every house, temple, theatre, &c.; of the paintings, statues, utensils, trinkets, &c.; of the manuscripts, the method of unrolling them, the progress already made: in short, of any thing, however trifling, which can attract your attention. For all this and much more, I am sure I shall not long in vain. I know you are able and willing to grant my request."

Willing, certainly; able, by no means; at least not to the extent of your systematic prospectus. It was with much difficulty I obtained my physician's leave to visit Pompeji, and only on the express condition that I was not to venture into the subterraneous excavations of Herculaneum. The latter inderdict I regretted the less, as from the memorandums of a friend who descended into that gloomy place (and of which I shall make some occasional use in the following pages), I find the trouble, and danger to my health, would have been ill repaid. You will further observe, that the Neapolitan court, in their flight from hence to Palermo, packed up and took with them the most valuable statues and other antiquities; although what remains in the museum at Portici still affords matter for much curious speculation.

Thus much I think it right to state by way of proviso, trusting that, coupled with the circumstance of my indisposition, it will operate as an excuse; if, which I know must be the case, the following account of Pompeji, Herculaneum, and Stabiæ, fall short of your sanguine expectations and my own wishes.

When it is considered that among the ancients geography had not arrived at that degree of perfection which has raised it to the rank of a science among the moderns, we shall not be surprised at the scanty information afforded us by the authors of antiquity respecting the three provincial towns which form the subject of the present enquiry. The meager notices to be collected from Pliny, Strabo, Dio, Seneca, Suetonius, and perhaps other writers, are scarcely sufficient to indicate their respective sites; and our estimation of their former condition and importance, is rather derived from the discovery of their remains, than from any thing those anthors have left us.

Herculaneum

was situated on a point of land stretching into the gulph of Naples, about two miles distant from that

city, nearly where the modern towns of Portici and Resina, and the royal palace, which separates both, now stand. The neck of land on which it stood, and which is now no more, formed a small harbour. Hence the appellation of *Herculis Porticum* sometimes given to Herculaneum, and thence, probably, the modern name of Portici. The latter indeed, I am informed, is absolutely above some of the excavations of Herculaneum; and the just fear of endangering the safety of Portici by undermining it, is stated as one of the principal reasons of the little progress hitherto made in the Herculanean discoveries. It would certainly be carrying classic zeal too far to risk the existence of a flourishing modern town for the sake of exploring one already in ruins, at the depth of 60 feet and upwards below the other. This apparent submersion and total change in the face of the country, may naturally be attributed to the repeated accumulation of ashes, sand, and other volcanic matter thrown out from Mount Vesuvius. But not only does Herculaneum lie so much below the present surface of the land, it is even considerably lower than the level of the sea, which latter, therefore, must have risen greatly since its destruction. The former extent and importance of this town may be judged of by the size of its beautiful theatre and forum; and if you are inclined to give to an inscription found there in red chalk on a wall, the same *serious* interpretation as some Neapolitan antiquarians, and even Winckelmann, have done, you will allow that a place which boasted of nine hundred taverns or public-houses, could not but have been of considerable magnitude. But here is the inscription:

In praediis Juliæ Sp. F. Felicis locantur balneum venerium et nongentum tabernæ pergulæ coenacula ex idibus Aug. primis in idus Aug. sextas annos continuos quinque s. q. d. l. e. n. c. A. Suettium verum. Aed.

Now, I confess, were I to see on a dead wall in London an advertisement to the same effect, i. e. *To be let, situated on the estate of Miss Julia Felix, daughter of Sp. Felix, Esq.* a balneum venerium, *as also nine hundred gin-shops or eating-houses, &c. &c.* I should be inclined to take the whole for a joke or pasquil passed by some wag upon poor Miss Juliet. But supposing all were in good earnest, no inference on the size of Herculaneum is warrantable from the inscription: the estate of Julia need not to have been in the town where it is advertised; it might, for ought we know, be situated on the other side of the Po.— However, use your own judgment on this important point; only, if I have missed the mark in my antiquarian illustration, consider, it is my maiden essay in this line!

POMPEJI

is about seven miles from Herculaneum in a south-east direction, a very little to the left of the great road from Naples to Salerno. Its trade, according to Strabo, was considerable; the inland commodities received from Nola, Nocera, and other places in that district, were there exchanged for transmarine goods brought up the river Sarno. Of the port, however, which it is said to have possessed, no trace remains; its distance from the sea is

upwards of a mile at present, owing probably to volcanic additions of territory, not to the retiring of the sea, which, as I have shewn above, has rather advanced, than receded, in these regions. Perhaps, too, the sea may at all times have been as far off as it now is; and what Strabo calls a port, was very likely a basin, or wet dock, formed by the Sarno, similar to the fine basin at Bruges, or to the West India docks now building in England. But whatever may have been the trade of Pompeji, there can be no doubt, from its remains, that, both in size and importance, it greatly surpassed Herculaneum. It had two theatres, one a very large one; its barracks prove it to have been a military station; and the length of the high street, as well as the elegant apartments in many of its houses, together with the variety of fine specimens of the plastic arts, sufficiently attest its former extent and opulence.

STABIÆ

has not yet been visited by me; perhaps I shall not go thither at all. Nothing but some remains of villas, stript of all that is worth seeing, are to be seen there. The town itself had been destroyed in the civil wars of Sylla, long before the calamity which befel the two other places. Its situation was still further to the south-east of the volcano than Pompeji, nearly where the modern Gragnano stands.

Thus much, my dear T. for the situation and former condition of these Vesuvian towns; now to the mode and time of their destruction, then to the manner and period of their discovery, and finally, to the buildings, remains of art, and manifold objects of curiosity actually found in their bosom. You see, my plan at least is perfectly made up according to prescription, progressively systematic. As for the execution, God knows how I shall get through it. You know my antipathy to systems; you recollect, I dare say, the friendly altercation which took place, a few days before my departure, at Somerset-house, when I was for examining first the most important pictures in preference to beginning the review at the door of every room in the exhibition, as proposed by you. You then indulged my eccentric propensity. I now curb it into the regular track chalked out by your mandate. All fair! a few sideway flights, however, I fear you will have to put up with.

The destruction, then, of these towns took place . . . . . (upon my word, if you saw the vibrating motion of my fore-finger behind my left ear, and the concomitant ascent of both eyebrows, you would feel for my perplexity on this head). 'Tis no easy matter for me to say precisely when they were subterranized. The big wigs differ: let them speak for themselves.

Seneca.—Pompeji almost totally destroyed by earthquake *in the time of Nero.*

Suetonius.—Among the calamities which befel the Roman empire during the reign of Titus, is the "conflagration" of Vesuvius.—Commissioners were appointed to conduct the "restoration" of Campania, ruined by that dreadful eruption; and the property of those that had lost their lives and left no heirs, was, by a decree of that emperor, appropriated to the relief of the suffering towns.

Dio.—The eruption of Vesuvius,

under Titus's reign, overwhelmed, at the same time, the towns of Herculaneum and Pompeji, just when the inhabitants of the latter place were assembled in the theatre.

Pliny......(But you recollect his letter about the death of his uncle: 'tis a long story, not to be repeated here.)

Now, if we believe Seneca and Dio—as to Suetonius, his story we may qualify one way or the other, the man mentions no names;—if we credit the two others, the case must stand as follows:—1st, Pompeji, as it stood in Titus's reign, had been rebuilt in the short space of time intervening between Nero and Titus, about twelve years;—and, 2ndly, thousands of people were buried under the ashes in the theatre. Both these deductions, however, are contrary to facts: not a soul, or at least not a bone, was found on clearing the theatre; and that, as well as other edifices, bear indubitable marks of a much higher age than twelve, or even twenty years: yet, after all, it is difficult to exclude Seneca's evidence; he was a cotemporary, he was Nero's minister. There certainly is a way to get rid of him, but I am almost afraid to propose it. As a financier, he might have been desirous of raising a new tax, under the pretext of relieving the sufferers by the Campanian earthquake, which, likely enough, was not near so bad as he made it.

But, say you, what *are* we to believe, then? Why, do as I do, in awkward predicaments like this, when something must be believed: take that for truth which the generality of people take as such, and store up your doubts for particular occasions when you wish to make a figure with your learning. Let us, therefore, believe that the destruction of Herculaneum, Pompeji, and of what remained of Stabiæ, was occasioned by the *pretended first* eruption of Vesuvius on the first day of November, in the year 81 of our christian æra. How the *sçavans* of antiquity could set this down as the first eruption, I am at a loss to conceive. The streets of Pompeji are paved with lava; and lava, as well as other volcanic materials, are intermixed in the walls of many houses; nay, the latter are even built on volcanic soil. It can but, therefore, have been the first eruption *they* knew of; and anterior ones must have taken place, but at such a remote distance of time, as not to be within the reach of history or tradition.

With regard to the means which immediately occasioned the ruins of Herculaneum, Pompeji, and Stabiæ, it is evident that they were not the same. Herculaneum, and every thing in it, was, in the first instance, overwhelmed with a deep stratum of hot mud, which was immediately followed by a torrent of lava; so that, in the excavation of it, the upper crust of lava is first to be pierced, before you arrive at the dry, but coagulated mass of mud beneath it. Whether this mud was thrown up from the mountain, or formed by torrents of rain, I leave to naturalists to decide. To the incrustation of the lava it is probably owing that the objects found at Herculaneum are more carbonized, and of course more impaired, than those at Pompeji and Stabiæ; which latter towns appear to have been only covered by an immense shower of ashes, sand, and

other light and dry volcanic substances, little, or not at all, affected by humidity, and free from any lava. Hence the greater facility and progress in the Pompejan discoveries; for Pompeji is so little under-ground, that were the volcanic hills of sand, &c. entirely removed, I am of opinion the whole town would nearly be on a level with the surrounding country.

It is also to be inferred, that the catastrophe could not have happened so suddenly as not to give the greatest part of the inhabitants sufficient warning and time to save their lives, and even their most valuable effects. The number of bodies hitherto found is inconsiderable; and some of those being in prison, and in fetters, had not the power of escaping. Of money, too, jewels, and precious metals, little has yet been met with; all these were naturally first secured by the fugitives: and some empty chests, furniture, and utensils, found irregularly scattered about, and alluded to in friend Michele's dissertation, prove, if not his wild position, at any rate the hurry and confusion prevailing at that unfortunate moment.

In a future letter, my dear T. you will allow me to resume the thread of my subject. Already out of humour with the mediocrity of the above performance, I fear, if I continue it at present, worse would be added to bad, and perhaps the whole be consigned to the flames: there is a merit, therefore, in leaving off in time. God bless you.

Your's, &c.

ANSWER TO THE MEDICAL QUERY *in Vol. I. p. 370.*

TO THE EDITOR.

SIR,

RESPECTING the cure for the cutaneous disease alluded to by the *Enquirer*, at p. 370 of your sixth number, the opinions of medical men will certainly differ as much as they do concerning others. Allowing his narrative to be correct, I should imagine that the practitioner whom he saw, borrowed his mode of cure from a work which appeared in 1759, at Paris, in two duodecimo volumes, with the title of *Traité des Tumeurs et Ulcères*, and was received with high commendations. The authors of the *Journal des Savans* speak of the above cure in the following terms: "L'auteur régarde le feu volage comme une dartre crouteuse, qui est déterminée au menton par quelque cause particuliere. Entre divers rémèdes usités, qu'il veut qu'on y employe exterieurement, il compte les étincelles de pierre à fusil, qu'on fait tomber sur le mal." Had the author of this work been present at the scene witnessed by the *Enquirer*, he would certainly have approved of the flint and steel cure. On the other hand, the celebrated German writer, Junker, in his *Surgery*, ascribes carbuncled faces to plethora; and he would have thought nothing of the whole process, except the blow given by the doctor to the nose of the patient: and this is a source of discord between the disciples of these two masters of the art respecting the cure with flint and steel. The Parisians insist on discharging a show-

er of sparks at the faces of persons afflicted with the disease in question, and the Germans maintain the necessity of battering them about the nose. The latter, in support of their theory, assert, that, from time immemorial, no man, let him be as fond as he would of his bottle, was ever known to have a carbuncled face, if, whenever he came home intoxicated, his wife thumped him in the face till she gave him a bloody nose. At any rate, the experiment might easily be made.

I am your's, &c.

TRANSPOSITION OF MUSICAL CLEFS, AND NEW METHOD OF FIGURING THOROUGH BASS.

TO THE EDITOR.

Sir,

In an advertisement for publishing the vocal works of Handel by subscription, the editor, Dr. John Clarke, of Cambridge, announces his intention of transposing the several tenor parts into the treble clef; a plan which, if generally followed, would much facilitate the practice of music. It therefore gives me much pleasure to find that the doctor does not stand single in his ideas on this subject, but that the same plan is adopted in Power's *Selection of Irish Melodies*, a work now publishing in numbers, the words for which are supplied by Thomas Moore, Esq. and the musical accompaniments by Sir John Stevenson. The diversity of the bass and treble clefs depends upon an obvious reason; the one being intended as a continuation of the other, as appears by their inosculating in the note *c*, which stands midway between them.—*(See Fig. No. 1.)*

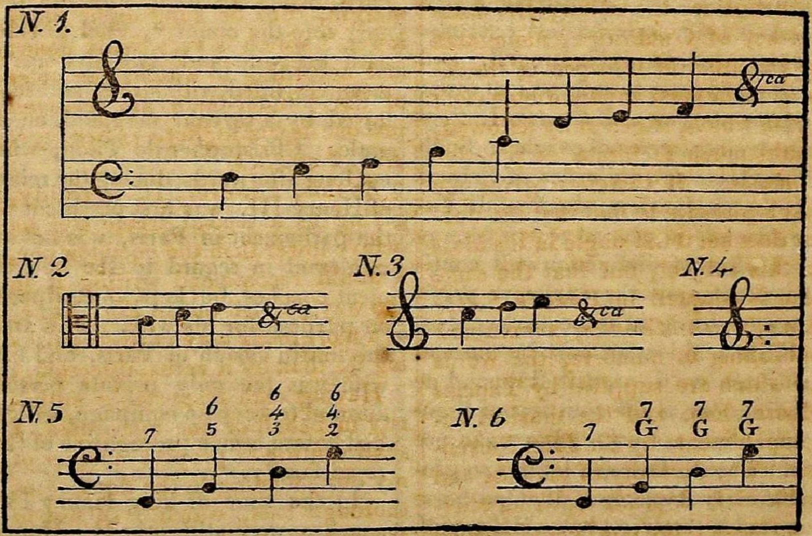
But the chief object of the tenor clefs seems to be, that of giving a position for the notes upon the staff, by which the inconvenience of many lesser lines is avoided; but if this object can be equally well attained by means of the treble, the trouble of learning the others must be altogether gratuitous. Sir John Stevenson writes his tenor parts in the treble clef, with a direction in the margin, "to be sung eight notes lower," which is very easily done; and according to which, the notes of the counter-tenor are removed just one degree higher.—*(See Figs. Nos. 2 and 3.)*

As this, however, is, in reality, giving us a second treble clef an octave lower than the common one, I would recommend writing it in the way pointed out in Fig. No. 4, as a more ready way of distinguishing it, than by a verbal direction.

Having such respectable authority in behalf of one innovation, I shall venture to propose another of my own, relating to the figuring of thorough bass, which I submit to the judgment of musicians. According to the received system, a number of chords, having totally different roots, are represented by the same figures, which throws considerable difficulties in the way of such novices as I am. I would, therefore, propose to signify the root, or fundamental bass, by its appropriate letter of the alphabet, and then place the figures over such letter, implying, that the notes in the treble hand were to be reckoned

from the root, and not from the bass note, except when both were the same: a single example will sufficiently illustrate my meaning. Instead of designating the chords, as in Fig. No. 5, I would write the same chords as shewn in No. 6; a method which, I conceive, would be attended with many advantages. The student would always know the root at first sight, which would greatly expedite his advancement both in theory and practice; the several inversions would sufficiently appear from the bass notes, and the figuring of each chord would be invariable. It is true I have confessed myself a novice in this branch of science; but a novice being perhaps the best judge of what impedes his own progress, may therefore be able to give a good hint for its removal, which may prove of signal utility; for, be it remembered, that the clearer the method by which the scholar is instructed, the sooner will the man of science be formed. R.

Milford, South Wales,
May 23d, 1809



HISTORICAL FACTS RELATIVE TO EUROPEAN MANNERS AND CUSTOMS.

(Continued from Vol. I. page 358.)

Monarchs, gentlemen, persons of rank and fortune, and all those who now ride in costly equipages, formerly went abroad on horseback; even princesses, and their female attendants, were mounted in solemn processions, in going a visiting or to church, on horses richly caparisoned, or were carried in sedans. Women of distinction commonly travelled in covered carriages, of rude construction, and the use of which was allowed, by particular ordinances, to none but the nobi-

lity. The modern coaches were first invented in France, at the commencement of the fifteenth century. The first person that rode in a vehicle resembling them, was Queen Isabella, the consort of Charles VI. of France. At her entry into Paris in 1405, she appeared in an extraordinary vehicle, with movable seats; and, in all probability, these convenient carriages were contrived expressly for the queen, who was very fond of travelling. As none but ladies at first went abroad in these newly-invented carriages, hung upon straps, they were denominated *chariots damerets*, ladies' chariots. Being afterwards improved, and brought nearly to their present form, during the reign of Francis I. they received the name of coaches. Such was that made by order of Francis I. for de Poitiers, duchess de Valentinois.

Ladies of distinction still continued to enjoy the exclusive privilege of riding in these dark cages, which had leather curtains instead of glass windows, till Raimond de Laral, one of the courtiers of Francis I. was necessitated to make use of a coach, because he was so prodigiously corpulent, that no horse was able to carry him. His coach, and that of the duchess de Valentinois, were, in the middle of the sixteenth century, the only vehicles of the kind in Paris. The convenience of the new carriages soon gained them admirers; and the ladies of the court, and other Parisian females of distinction, following the example of the queen, soon began to ride about in their coaches. The parliament of Paris, however, considering this innovation as no better than a corruption of morals and dangerous luxury, proposed to Charles IX. to limit the use of coaches in general, and to permit it only on journies.

It does not appear that Charles paid any attention to this remonstrance, as coaches were still very expensive, and not very common. Meanwhile, what this parliament could not accomplish by prohibitions and punishments, some of its members, who adhered to the good old customs, strove to effect by their example. Gilles le Maitre, first president of the parliament of Paris, when he went with his family into the country, used to ride with his wife and daughter in a mean car filled with straw, and followed by a servant mounted on a mule. Christopher de Thou, who not long afterwards, during the reign of Henry III. was first president of the parliament of Paris, was not so intolerant in regard to the convenient coaches, but kept an equipage on purpose for his wife. This was the fourth coach in Paris, and his wife was the only private person allowed to keep an equipage, which had before been a prerogative of the royal family.

In the time of king Henry IV. coaches were still a rarity—Henry and his queen had only one between them. This is proved by a letter of that monarch to one of his intimate friends, in which he excuses himself for not being able to call upon him, because the queen would just at the time want their mutual carriage. During his reign, also, persons of the highest rank at Paris were nearly strangers to coaches. Nicole d'Aubespine, a lady of the highest distinction, when she paid visits of ceremony, used to ride

upon a mule behind her husband's secretary.

The oldest coaches used by the ladies of England were denominated *whirlicotes*, a name now sunk into oblivion. About the end of the fourteenth century, when Richard II. was forced to fly from his rebellious subjects, he and all his attendants travelled on horseback, his mother only riding in a coach, as she was indisposed. This afterwards became unfashionable, the daughter of the French king, Charles IV. having shewn the ladies of England how conveniently she could ride on a side-saddle.

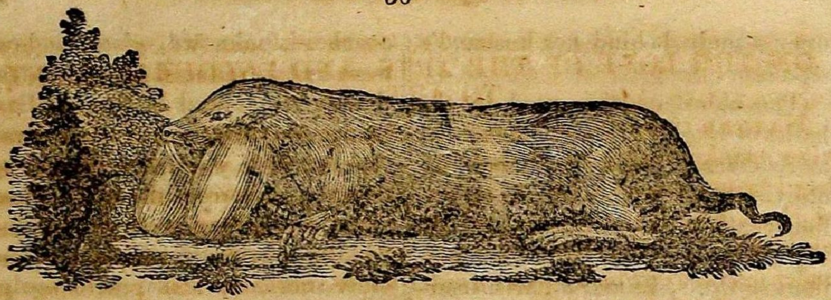
According to Stow, coaches first came to be used in England about the middle of the sixteenth century, having been introduced from Germany by the Earl of Arundel. The English plenipotentiary came to Scotland in a coach in 1598, and they were in general use about the year 1605.

In Germany they were in fashion at the beginning of the fifteenth. John Sigismund, elector of Brandenburg, made use of this new kind of state carriage on his journey to Warsaw, to receive the homage of the Prussians. At the election of the emperor Matthias, the deputies of Brandenburg had also three coaches among them; but they were mean vehicles, composed of four boards fastened together.

So late as the middle of the sixteenth century, coaches were a rarity in Switzerland. In 1676, the inhabitants of Baden were highly astonished when the French ambassador and his retinue made their entry into that city in coaches. In Italy, where the era of the use of coaches is unknown, glass windows were first introduced instead of leather curtains; and Marshal de Bassompierre brought the first glazed coach to France. Coaches were, by degrees, constructed with greater elegance, gilded externally, and lined in the inside with velvet and other stuffs, decorated with sculpture and paintings, and their number increased every year. In 1658, Paris contained 320, and in 1763, upwards of 13,000 coaches.

The nuptial carriage of the first wife of Leopold, emperor of Germany, a Spanish princess, cost, including the harness, 38,000 florins. The coaches used by that monarch are thus described:—In the imperial coaches no great magnificence was to be seen, being covered over with red cloth and black nails: the harness was black, and no gold was to be seen in the whole work: they had glass pannels, for which reason they were called *imperial coaches*. The harness was ornamented with fringes of red silk on days of festivity. The imperial coaches were only distinguished by having leather traces, while the ladies in the emperor's suite were contented with traces made of ropes. Fifty gilt coaches, having six horses each, were to be seen, in 1681, at the court of Ernest Augustus of Hanover.

Coaches, like all other inventions, have been brought, by degrees, to perfection. At present, such is the ingenuity and taste of the makers, at least in Britain, that it is scarcely possible to make any farther improvements, either in regard to ease, elegance, or magnificence.



SOME ACCOUNT OF THE MUS BURSARIUS, OR CANADA RAT,

With an accurate Delineation.

The drawing whence the annexed cut is taken, was made from a stuffed specimen, which it faithfully represents both in shape and size. The animal was ten inches in length, reckoning from the snout to the insertion of the tail. The tail was 3½ inches long, thinly furnished with hair, and curling like that of a hog. It measured round the middle of the body 5½ inches. Its four cutting teeth resembled those of the musk rat and beaver, only the two upper teeth were proportionably longer. The pouches were composed of a naked membrane like a dried bladder, and communicated with the jaws. According to the report of the Indians, these pouches contained, when the animal was caught, an earthy substance; but whether intended for a supply of nourishment, or merely to keep them distended, must be left to future observation to ascertain.

It has been named erroneously the Canada rat, either because there is no animal of the species of the European rat known in Upper Canada, or because it bears a near resemblance to the musk rat.

This animal is evidently of the order *glires*, and is said to belong to the genus *mico**; by its pouched cheeks it appears to be allied to the hamsters.

It is an inhabitant of the vast countries to the westward of Lake Michegan. The animal which furnished the specimen, was taken near the banks of the Illinois, and is even there very rarely found. The remote tribes of Indians attach a superstitious value to their pouches, which are made of the skins of various animals; and which they regard in the same light as the ancients did their penates. It was by this, that the *mus bursarius* (so first named by Doctor Barton of Philadelphia) was dicovered by our fur traders.

Of the habits and food of this curious animal, very little is known. It is certain, however, that it burrows in the ground, and it is probable, that, during the long and severe winter, in which so many animals remain torpid, it partakes of that state, having instinctively supplied its pouches with food, to be used when the return of spring shall have renovated its vigour, but before vegetation is sufficiently advanced to afford it subsistence.

E. W.

* This I think very doubtful.

ON THE LOVE OF THE ARTS, AND ENCOURAGEMENT TO ARTISTS.

Nature every where tacitly invites mankind to lend an helping hand to her constant and ceaseless works; and seems to say to her children, "I incessantly use my endeavours to promote your comfort and hapiness, on the express condition, that you shall exert your utmost efforts of industry and genius to help me, your loving mother. You must, in your societies, kindly assist one another; look upon the general good of your respective countries as reverting to each individual; cherish even the humblest attempts at any invention or improvement from any quarter whatever, and never listen to selfishness and indolence, my mortal enemies."

"Few things (says the immortal Dr. Johnson, in his Prince of Abyssinia) are impossible to industry and skill. Yon palace was built with single stones. He that shall walk with vigour three hours a-day, will pass, in seven years, a space equal to the circumference of the globe."

The manual works and the mental powers of man should go hand in hand in society in fostering the arts of all descriptions, and no one should be idle or indifferent concerning general prosperity. How eager is a savage in acquiring a knife, a pair of scissars, or even a nail; and how indifferent about the arts are the unthinking and pampered sons of luxury!

Love of the arts in a man indicates and proves a cultivated, liberal mind, that sees with interest every link of the great chain of human industry, and despises none. Observe with your mental eye, an emperor, master of the most extensive dominion upon earth, becoming, by choice, a simple carpenter at Sardam, and practising as well as studying the arts, as much as possible wherever he went, with his imperial hand. Behold him, after a naval campaign, in which he had served in a subordinate capacity, to acquire the great art of navigation, march in the same capacity, in a triumphal procession at Moscow, craving of the president, his subject, the rank of vice-admiral! Peter the First, of glorious and immortal memory, thou wert truly Great! May thy sublime example fire every breast, and every where animate the love of the arts, so closely connected with the love of one's country.

Agriculture, that primary nurse of mankind, claims the first attention in every state, and the necessary assistance of the other sister arts. Every thing relating to it ought to be the assiduous care of enlightened minds as much as possible. The ancient Romans, impressed with this principle, honoured agriculture; and, descending from the triumphal car, hastened to cultivate their native soil with their victorious hands. The wise Chinese pay to it the highest honours, convinced by the experience of ages, that it is the first source of comfort and prosperity.

Civil, naval, and military architecture, demands the next attention; but how many other arts and sciences must contribute to its per-

fection! Hence the necessity of general encouragement to every branch of human knowledge.

The fine arts have in view the ornament and elegance of life, and feed the mind with noble, useful, and elevated ideas. Painting, sculpture, engraving, and the rest of the mimic arts, diffuse innumerable mental blessings, by reviving the dear memory of departed worth, of parental and filial affection, of the great actions of heroes, of whatever is worthy of representation, of the multifarious beauties of animated and inanimate nature. The husbandman, after his useful labours, rejoices to see his house adorned with the works of the fine arts, and the lowest rustic admires their humblest productions, listening with curiosity and delight to the explanations given him by his neighbour.

Great fame has been acquired in different countries, and periods of time, by those who have loved and protected the arts. Hence the names of Pericles, Augustus, the Medicis, Leo X. and many others recorded in history, will be ever renowned.

Emulation among artists is necessary as a stimulus to attain perfection: envy in them ought to be regulated by reason, and disarmed by true merit and excellence; but malignity should never find admittance in a liberal mind. The immortal Michel Angelo was modest, above envy, and his great mind harboured no malignity. He admired excellence in other artists, and assisted the needy with his purse and good advice. He was esteemed and beloved in an eminent degree by the greatest personages of his time, and deserved the high eulogy given him by Ariosto:

Michel, più che mortal, angel divino,
Che l'arti a ravvivar venne dal Cielo.

L. E.

An admirer of the arts.

January 20, 1809.

ON THE IMPROVEMENT OF AGRICULTURAL MACHINERY.

TO THE EDITOR.

SIR,

THE judicious and important observations of the Economist (in the third, fourth, and fifth numbers of your valuable *Repository*), on the waste of agricultural produce, will, I hope, ere long engage the attention of the mechanist, and induce him to lend his aid to invent and improve machinery, that may be effectual for the various purposes of agriculture, to which it may be successfully applied. Your correspondent promises to give us some information on that subject. I wish it may be practical. As, owing to my ignorance of mechanics, I have been imposed upon by the vague effusions of the theorist, I shall receive his reasoning with caution, having more than once suffered for my credulity. I will, with your permission, describe my disappointments; they may be of service to some of your agricultural readers, by putting them on their guard against the delusive pretensions of those who, from hedge-carpenters, have suddenly sprung into notice as mechanists, entirely in consequence of the evident great waste of agricultural produce, the

high price of labour, and the incapacity of the farmer, from his education and profession, to be a complete judge of mechanics.

I have, for many years, observed the great waste that animals make by feeding from the crib, in drawing their hay under their feet: to prevent which I purchased a chaff-box, with which I intended to have it cut; but I found that to work it a man must be employed, who had learned the art by long practice. The expence of this I found a heavy draw-back on my expected profits. To lessen this expence, I purchased a chaff-engine, with three knives, with which I was informed I could get this work done by any indifferent person, and, in consequence, at a much cheaper rate; but was not long before I found this a mere delusion. The labour required to work it exceeded the power of one man; this, together with its choaking, and the knives getting off their work, soon rendered it entirely useless. This was my second disappointment in the attempt to prevent the waste of agricultural produce. I have made many enquiries on this subject, and find many of my neighbours in the same situation: the waste is so obvious that every man must see it; but the means of preservation which we have as yet applied, have been so inadequate to our expectation, that we find, by paying a shilling to save nine-pence, we are only adding to the loss. I shall therefore wait for the description promised by the Economist, before I proceed further in my plan of preservation; but it must be practice alone, fairly described, and undeniably certified, that can induce me again to speculate in that line. If your correspondent should give demonstrative cases, where the means made use of for preservation have not exceeded, in expence, the value of the article preserved, I shall then communicate to you another of my disappointments, in the erection of a more important machine, for the preservation of corn. Till then, I remain your most humble servant,

A Farmer.

Plate 1.—BRITISH SPORTS.

(Continued from Vol. I. p. 379.)

THE BLACK GROUSE.

The name of this variety is descriptive of its distinguishing colour, the whole body being black; but it has another remarkable characteristic, which is, that its tail is forked. The weight of the male is about four, and that of the female about two pounds. Their food is various, but principally consists of the mountain fruits and berries, and in winter of the tops of heath. It is a singular circumstance, that cherries and peas are fatal to these birds.

They perch and roost in the same manner as the pheasant. They never pair, but in the spring the males repair to their accustomed resorts on the tops of heathy moun-

tains, where they crow and clap their wings; and the females never fail to assemble round them at this signal. The hen forms an artless nest on the ground, and lays six or eight eggs, of a dull, yellowish white, marked with numerous very small ferruginous specks, and towards the small end with some blotches of the same. These are hatched very late in the summer. The young males quit their parent in the beginning of winter, and keep together in parties, of seven or eight, till the spring.

These birds will live and thrive in menageries, but they have not been known to breed in a state of confinement. In Sweden, however, a spurious progeny has sometimes been produced with the domestic hen.

In Russia, Norway, and other northern regions, the black grouse are said to retire under the snow during winter. The manner of shooting them in Russia is as follows:—Huts, full of loopholes, are built in woods frequented by these birds. On the trees, within shot of the huts, are placed artificial decoy birds. As the grouse assemble, the sportsmen in the hut fire through the openings, and so long as they remain concealed, the report of the gun does not frighten the birds away. Several of them may, therefore, be killed from the same tree, when three or four happen to be perched on branches one above another. The sportsman has only to shoot the lowest bird first, proceeding upward to the others in succession. The uppermost is earnestly employed in looking down after his fallen companions, and keeps chattering to them till he becomes the next victim.

The inhabitants of Siberia take these birds, in winter, in the following manner:—A number of poles are laid horizontally on forked sticks, in the open birch forests. On these small bundles of corn are tied by way of allurement; and at a little distance some tall baskets of a conical shape, are placed with the broad part uppermost. Just within the mouth of each basket is placed a small wheel, through which passes an axis so nicely fixed as to admit it to play very readily, and on the least touch, either on one side or on the other, to drop down and again recover its situation. The black grouse are soon attracted by the corn on the horizontal poles. The first comers alight upon them, and after a short repast, fly to the baskets, and attempt to settle on their tops; when the wheel drops sideways, and they fall headlong into the trap. These baskets are sometimes found half full of birds thus caught.

INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

Thomas Vaughan, Esq. has in the press, a third volume of the work entitled *Fashionable Follies*, the two first volumes of which were published by him in 1781. It will be embellished with a rich humorous design by Loutherbourg, and engraved by one of the first artists.

A lady, not unknown either in the fashionable or literary world, is about to publish a novel, to be entitled, *The Husband and the Lover*.

In a few weeks will be published, in four volumes, *The Assassin of Glenroy*, or *The Axis of Life*, a novel, by the author of Sir Owen Glendowr; a collection of tales which appeared some months since, containing characteristics of Wales.

Mr. Roche, of Sudbury, has nearly ready for the press, a novel, in two volumes, entitled, *Alfred*, or *The Victim of Perfidy.*

The series of *Engravings* from emblematic designs by Mr. Thurston, and illustrations by the Rev. Mr. Thomas, will appear in the course of the ensuing month.

Mr. Pratt is preparing for the press, some specimens of *Poetry*, by Joseph Blackett, a youth of extraordinary poetical promise, who has just started up from an undistinguished situation by no means favourable to mental exertion. A singular accident brought some of his productions under the inspection of several eminent literary characters, who have been unanimous in pronouncing him one of the most highly-gifted individuals that has for many years claimed the notice of the public. The strength of his genius is said to be dramatic, a species of composition for which, it must be allowed, there is, in the present state of the stage, a full and fair opportunity for the exertion of a natural and original genius.

Mr. Brightley, of Bungay, in Suffolk, is about to publish a full account of the *Art and Mystery of Stereotype Printing*, so that it may be practised without farther difficulty to every printer who may find it adapted to the nature of his business. Mr. Brightley, it is well known, has greatly simplified the process, and has practised this art, for several years, with great success.

Mr. Francis Baily, whose Treatise on the Doctrine of Interest and Annuities we have noticed with deserved commendation, has in the press a continuation of that work, which will comprise the whole doctrine of *Life Annuities and Assurances.* The author proposes to exhibit a more complete analysis of this science than has ever yet been given: he has deduced a more correct set of formulæ, as well as more simple and easy rules for the solution of the various problems connected with this subject. An account of the several Insurance Companies now existing, with remarks on their comparative advantages, &c. will likewise appear in the course of the work.

Miss Starke will shortly publish a small volume of *Translations* from the Italian poet, Carlo Maria Maggi.

Dr. Burney is engaged on a system of *Nautical Education*, intended principally for young officers entering the navy.

Dr. Ireland will speedily publish *A Comparison between Paganism and Christianity*, in a course of lectures to the king's scholars of Westminster, in the years 1806-7-8.

Mr. James Norris Brewer will, in a few days, publish the first number of *Descriptions, Historical and Architectural, of splendid Palaces and celebrated Buildings*, English and Foreign, with biographical notices of their founders and other eminent persons. This work, printed in quarto, will be comprised in six monthly parts, and embellished with highly-finished engravings, by Storer, Porter, and other eminent artists. Proofs of all the plates are already in the hands of the publisher.

It is, we hear, Mr. Webb's in-

tention to publish a large selection of his best *Glees*, &c. from his nine books (all of which are now quite out of print), with others that have never been published, in three volumes, the first of which will appear as soon as the subscribers amount to one hundred and fifty.

We are highly gratified in being enabled to submit to our readers the following particulars, which, in the present difficulty of communication with the Continent, will, we doubt not, prove generally acceptable :—

A German translation of Sir John Sinclair's *Code of Health and Longevity* has been published by Professor Curt Sprengel.

Lieutenant-Colonel Baron von Gross, formerly in the service of Holland, and who, in 1795, defended the fortress of Grave against the French with the greatest distinction, has recently published, in German, *A Manual of the Military History of the Interval between the years* 1792 *and* 1808, in one volume octavo. This work comprehends a general survey of the military events that have occurred from the commencement of the French revolution to the conquest of Finland by the Russians. It is accompanied with a folio atlas, containing nineteen neatly engraved maps and plans.

Dr. Chr. Aug. Fischer, professor of humanity at Wurzburg, is engaged in compiling materials for a *History of the Civil Commotions and War in Spain and Portugal, in the years* 1808 *and* 1809, from Spanish, Portuguese, French, and English documents, systematically arranged, accompanied with illustrative remarks, and a variety of authentic manuscript information. The two first volumes of this work will contain, besides other embellishments, portraits of Charles IV. the Prince of Asturias, Joseph Bonaparte, Don Pedro Cevallos, the Spanish Generals Castanos, Romana, and Morla, the French Generals Dupont, Bessières, Moncey, and Soult, the English Generals Wellesley and Moore, a map of Spain and Portugal, and various interesting plans.

Colonel von Massenbach, lately in the Prussian service, has recently published the following interesting works:—1. *Historical Memorabilia, relative to the Decline of the Prussian Monarchy since the year* 1794, together with his *Journal of the Campaign in* 1806, in two volumes octavo, with four maps and plans. 2. *Memoirs of the Author's Relations with the Prussian State, and particularly with the Duke of Brunswick, since the year* 1783, in three volumes octavo, with twenty maps and plans.—3. *Recollections of Great Men*, in one volume 8vo. to be continued.—4. *The State of the World and of Europe, since the Death of Frederic the Great*, a fragment, 8vo.—5. *Conversations with Frederic the Great, &c.*

The following dramatic pieces have, within the last year, made their appearance at Leipsig :—

Count Basil, a tragedy, in five acts.

The Trial, a comedy, in five acts.

The Second Marriage, a comedy, in five acts.

The Choice, a comedy, in five acts.

Ethwald, or *The Consequences of Ambition*, a tragedy.

De Montfort, or *The Consequences of Hatred*, a tragedy, in five acts.

The *Memoirs of a Traveller at rest*, by the Rev. Mr. Dutens, have been translated into the German language, in two vols. 8vo. by J. F. von Meyer.

Baggesen, the Danish poet, has produced two new works: one of these is entitled *Wild Flowers*, with specimens of the Oceania; and the other, *Parthenais*, or *The Tour of the Alps*, a pastoral, in 12 cantos.

M. Villers, who obtained so much credit on the Continent for his History of the Reformation of Luther, has published a *Letter to the Countess Fanny de Beauharnois*, on the events which occurred at Lubeck on the 6th November, 1806.

Mr. Zoega, a learned Dane, who has resided many years at Rome, is giving a description of all the basso-relievos existing in that ancient capital of the world and its environs, capable of illustrating the history of the art and the science of antiquities. It will appear in numbers of six plates each, engraved by Piroli. The text will be in the Italian language.

Counsellor Koehler, of Moscow, is busily employed in cleansing the old coins he is continually receiving from the Crimea. He is publishing a collection of more than 600 of kings or cities, all belonging to Grecian colonies or kingdoms that extended along the northern and western coasts of the Black Sea.

Mr. Creve, of Wisbaden, has discovered a method of recovering wine that has turned sour: to effect this, he employs powdered charcoal. For this discovery, the inhabitants of the banks of the Rhine have rewarded him with a medal.

Weitsch, painter to the court of Berlin, has finished a striking likeness of Von Humboldt, botanizing. The traveller is placed in the midst of an American landscape, and surrounded by the instruments he was accustomed to employ. It is engraving by Freddhof.

Two new societies have lately been formed at Copenhagen, with the approbation of the government; one for promoting the veterinary art, and the other for extending the knowledge of Danish antiquities.

A new and improved edition of Müller's German and Danish dictionary is publishing in octavo. The first volume, containing fifty sheets, goes no farther than the letter E.

Mr. Urban Joergensen has presented to the Copenhagen Society of Rural Economy, a thermometer, of his invention, made of metal, and in the shape of a watch: the scale is on a circle on the dial-plate, and graduated to 80. of heat, and 40. of cold. The temperature is pointed out by a hand moving on a pin in the center.

A catalogue of the Sanskreet manuscripts in the imperial library, with an account of the contents of most of them, by Mr. Alexander Hamilton, member of the Asiatic Society at Calcutta, &c. and L. Langlès, member of the French Institute, keeper of the oriental MSS. of the imperial library, &c. has been published in Paris.

A complete translation of the works of Beaumont and Fletcher into German, is publishing at Berlin.

The letters and negociations of Mr. Lawrence Peter van der Spiegel, grand-pensioner of Holland, during the late war between the United Provinces and the French Republic, published at Amsterdam

in three vols. 8vo. no doubt contains some important documents, if no interpolations or omissions have been made.

Mr. Ljung, a Swedish naturalist, has discovered a new species of mouse, which he has named *forex caniculatus.* It is the smallest animal known of the mammiferous class, weighing only about thirty grains.

Mr. Lacepede has lately given a minute description of an oviparous quadruped, not hitherto noticed by any naturalist, but preserved in the Museum of Natural History. He classes it in the genus *proteus*, or that of salamander; distinguishing it by the name tetradactylus, from the number of its toes, which are four.

REVIEW OF NEW PUBLICATIONS.

A View of the Gold and Silver Coins of all Nations, exhibited in above four hundred Copper-plate Engravings, correctly executed by an eminent Artist; to which is added, in a regular Index, the Name, Assay, Weight, and Value of each; also Sir Isaac Newton's Tables of Foreign Gold and Silver Coins, made in the year 1700, *by Order of the Privy Council.* By J. Ede, goldsmith. Richardson, Cornhill. 10s. 6d.

This is really an elegant, useful, and entertaining little work, and, considering the number of engravings, as well as the labour which the multiplicity of assays and calculations must have rendered necessary, its price appears to us highly reasonable. To each coin three columns are assigned; one stating its assay, another the gross weight, and a third shewing its value in sterling money; "calculated at the standard prices of 5s. 2d. per ounce of silver, and £3 17s. 10½d. per ounce of gold;" thus exhibiting the figure and relative value of each coin. None of the trials we have made of the calculations, enable us to impeach their correctness: the assays here and there bear a slight variation from those of *Kruse, Giraudeau*, and other authors; but as Mr. E. assures us, that he has himself been at the pains of assaying each coin by double assay, we would rather abide by his experiments than lend our faith to other, perhaps speculative, statements.

The utility of this publication to merchants, bankers, brokers, and goldsmiths, is too evident to require any arguments on our part. But, independent of those, we conceive that such a work must prove essentially useful in the army and navy, to paymasters and commissaries serving abroad, where, we know from experience, much loss and imposition is often submitted to, through ignorance of the relative value of the coins received in exchange for bills on England. To persons not immediately belonging to any of the above professions, this little volume may, if not absolutely necessary, still be highly entertaining, as affording graphical means of forming more correct ideas on the subject of monies and coins than mere words, unaccompanied by engravings, are able to give. It is a species of numismatic cabinet in the power of every one to procure.

At the close of the volume, the author gives several useful tables relating to his subject, as also short, but perspicuous, directions for the assaying and standarding of gold and silver coins.

Nubilia in Search of a Husband; including Sketches of Modern Society, and interspersed with Moral and Literary Disquisitions, crown 8vo.

This work, suggested by Mrs. Hannah More's celebrated production, *Cœlebs in Search of a Wife*, we are told by the author has no title to the name of a novel. Its incidents are few, and its characters fewer. The object aimed at was to produce a volume which might contain sentiments, language, and descriptions, worthy of being read. To effect this it was thought that they might be more popular, by being connected in some degree with a narrative. But the narrative is a subordinate object, and is to be considered merely as a vehicle for the conveyance of opinions on morals, society, and literature. We sincerely congratulate the writer on the attainment of the object proposed; and have no hesitation in recommending this volume to the perusal of all classes of readers, but of parents in particular, to whose serious consideration the many sound practical observations which it contains, on subjects connected with the parental duties, and especially on education, are richly entitled.

We are informed in the preface, that this work (though containing upwards of 450 pages) was commenced on the 10th of May, 1809, and finished on the 3d of June following. We are willing to admit this dispatch as an apology, but by no means as an excuse, for many trifling defects, which we are confident the author might, by bestowing a little more time and attention, have avoided.

Sir Owen Glendowr and other Tales. By Anthony Frederick Holstein. 3 vols. 12mo.

These tales, which, we understand, are the first fruits of the author's talents, seem to afford considerable promise of future excellence in this line of composition. The tales, six in number, are entitled, *Sir Owen Glendowr, the Stranger, Egbert, Jessy, Ellen, and the Orphan Heiress*. We are confident that they will be read with pleasure, even by those who are not exclusively attached to works of fiction; and doubt not that the encouraging voice of public approbation, will stimulate the writer to still higher exertions.

MUSICAL REVIEW.

The Overture and most admired Songs and Duets in the last new Opera of the CIRCASSIAN BRIDE, *as performed at the late Theatre Royal, Drury-lane, composed and arranged for the Piano-Forte or Harp*. By H. R. Bishop. Price 8s.

The fate of this opera is fresh in the recollection of our readers. It was performed but once, when the music met with the greatest applause. On the day after, it was consumed in the fire of Drury-lane theatre. The present extract therefore, as Mr. B. asserts in the prefatory address, is *solely* revived from recollection. It certainly is to be regretted that the author should not have kept possession of *even his rough score*.—Were we prone to superstition, we almost might be inclined to think the complexion of the catastrophe ominous. It is as if the goddess of dulness, solicited by her votaries, the se-

lectors, *adapters*, and *imitators* of music, had, in her indignation at the audacious attempt of the undaunted youth to intrude originality within the *spreading* limits of her empire, devoted both the work and the house itself to the fury of the flames. We trust, however, this severe sentence will not discourage the promising pen of her victim. We had before this seen favourable specimens of Mr. B.'s talents. Some of his ballets rank high in dramatic music. Here, however, he took a more soaring flight, and our thanks, as well as encouragements, are due to his efforts to rescue the English opera from the reproach of plagiarism. How he has, in our opinion, succeeded in this praiseworthy undertaking, our readers shall presently be informed; although, since we unfortunately were not present at its only public performance, it will not be in our power to do full justice to the merits or demerits of this work: our criticism must content itself with the piano-forte extract. By such an imperfect model to judge of an opera, is no less difficult than to give an opinion of the beauty of a statue from its drawing. Yet, since the extract proceeds from the composer's own hands, who may be supposed to have infused into it as much of the spirit of the original as was practicable, we shall venture on the task, and as we wish to encourage this laudable effort of genius, we hope to be excused if we transgress a little the limits of our department.

The *overture* consists of four movements; an *adagio*, *allegro*, *andantino*, and *rondo*. Of the first (the adagio) we feel some hesitation to point out any particular passage, lest the others might be thought inferior. The whole, short as it is, appears to us a perfect masterpiece of dramatic introduction, replete with strokes of original genius and harmonic science. The chords of C major (*l.* 1) and D major (*l.* 2) burst out of the minor mode with a wild, but strikingly sublime effect. Not less beautiful is the whole of the third line. Its fleeting transitions from the key of E flat into five sharps, and the succeeding modulation (*l.* 4) from the latter into the original key (*l.* 5), evince the great master; every single bar adds to the pleasing surprise at the boldness of the composer, whose tragic strains in this adagio elevate him to the rank of a Glück or a Mozart. In a full band, well assisted by wind instruments, its effect on the audience is perfectly within the reach of our imagination.

The *allegro* likewise is commendable. The modulations in C minor, &c. *p.* 2, are skilfully worked, and the solution into F minor (*p.* 3, *l.* 5, *bar* 3,) out of the common track. The sudden introduction of the march in B b, and afterwards in E b, is very happy. Its effect is strikingly dramatic.

On the *andantino grazioso* and the succeeding *rondo*, we have something to say. The former is evidently introduced to bring into notice a little solo playing of some performer on the oboe or clarinet, and no doubt would be listened to in profound silence by the gallery, the cadence thought delightfully sweet, and the sudden appearance of the skipping rondo hailed with a thunder of applause of hands and even of sticks. But we profess a

better opinion of Mr. B.'s talents than to allow their subserviency to the taste of the vulgar. His knowledge of dramatic effect, excelled by no living English composer, will of itself suggest to him the awkwardness of an opera overture consisting of *four* distinct movements interlarded with solos for different instruments. The aim of the overture is to prepare, to wind up the feelings of the audience for the subject of the drama itself. To that object every effort of the composer ought to be directed, and nothing introduced which is foreign to the purpose, or which might destroy the impression to be excited. On this ground we deem the multiplicity of movements, and the solos, in Mr. B.'s overture, objectionable; and for this our opinion we could adduce the authorities of Mozart, Winter, and other dramatic composers of established excellence. Mr. B.'s candour, we trust, will excuse this observation, proceeding from the best of motives. To return to the *andantino* and *rondo*: we have only to add, that the former contains no novel ideas; the rondo is sprightly, its change into minor neat and appropriate, and its conclusion striking and brilliant.

To proceed to the opera itself.

No. 1. "*The linnet in the hawthorn bush*," sung by Mrs. Mountain, is distinguished by its elegant simplicity. The symphony, exhibiting the subject of the song, is neat, and among the passages which we were most pleased with is *p.* 10, *l.* 1 and 4; the former for its responses in the accompaniment, the latter (*bars* 1 and 2) for the neat transition from B b, into F; but the repetition of the passage might have been exhibited under a varied form.

No. 2. "*Every bullet has its billet*," sung by Mr. G. Smith. The roughness of the music, the ascending and descending unisons, are characteristic of the sailor who sings; the change to the allied key at "*all must die*," *&c.* so frequent in Italian composition, has always a good effect. We are less pleased with the turn in F minor for "*ordains it so*." It smells of the church.

No. 3. "*Why should man at fate repining*," sung by Mrs. Mountain and Mr. Bannister. A pretty little duet, well accompanied by harpeggios. We are sorry to find the words "*lira, lira,*" *&c.* sung by both voices in unison; it would have been easy to give sixths to the other, or to have let it descend while the treble ascends. The rest at "*whining*" is too much in the manner of the old school.

No. 4. "*Helena*," sung by Mrs. Bland (with an accompaniment for a violoncello). This air is rather in a plaintive mode; and the *legate* notes in the accompaniments appear to us better adapted to produce an impression of melancholy than the C major; the turns in A and D (*p.* 18) minor are rather common, and the frequent use of the rests or holds have by no means the good effect which the author, from his partiality to them, seems to expect. If we are less pleased with this piece than with others, it may be owing to the absence of the violoncello part at our trial.

No. 5. "*Simon Supple*," sung by Mr. Mathews. We pity Mr. Bishop for having been under the necessity

of finding notes for such Grub-street poetry. It is one of the miseries of the composer. The music reminds us of the *Sans-Souci* performances. We entertain no doubt but it was *encored*. However, the sooner we leave it the better.

No. 6. "*I love thee*," duetto, sung by Miss Lyon and Mr. Braham. The style of this duet is simply affecting; a chaste cantilena prevails throughout, and great praise is due to the fine accompaniment at the transition from A b (*p.* 23, *l.* 2,) into E b (*p.* 24, *l.* 1.) The expression for the words "*faltering tongue*" is likewise judicious, and the two voices join in a pleasing melody *p.* 26.

No. 7. "*The lover's story*," sung by Mr. Braham. No less respectable in point of melody than the former, and well calculated for a full display of Mr. Braham's vocal powers. The accompaniment might have been set more varied and independent of the voice. The combined ascent of the voice and descent of the treble at "*Fate which made their thunders pass*," (*p.* 28, *l.* 3.) has a good effect; but we do not see in those words any call for the demisemiquavered B's in the bass; the tremulous noise they occasion is too similar to the whirling of a drum. The change of time from largho into allegro moderato, towards the conclusion, produces an appropriate contrast.

No. 8. "*Illusive hope*," a quintetto, sung by Mrs. Mountain, Miss Lyon, Mr. J. Smith, Mr. Braham, and Mr. G. Smith. In giving our opinion on the merits of this piece, we are bound to own that we had not an opportunity of hearing it in all its parts; our judgment, therefore, proceeds from the score. All the harmony which the plainness of the subject was susceptible of, appears to have been bestowed upon it. The glee is melodious, without any striking or scientific feature. Any thing more studied would perhaps have been less calculated for the powers of some of the performers. The subject of the quick movement is not new. The whole, however, easy and melodious as it is, will find abundance of admirers.

No. 9. "*Sweet maid*," sung by Mrs. Bland (with an accompaniment for the harp). There is a peculiar artless *naïveté* in the composition of this andantino, and the music is most happily adapted to the text. The two last bars *p.* 35 have slipt in from "*nel cor non piu mi sento*." We are pleased with the turn in C at the words "*What has he for whom you sigh*," but regret their swerving immediately into a minor key. The author is too partial to that kind of modulation. The harpeggio accompaniments are well suited to the character of the harp.

No. 10. "*Welcome despair*," duetto, sung by Mr. Braham and Miss Lyon.

"*Bravo il maestro!*"—Here the author has surpassed himself. This duet is by far the best piece in the whole opera, and perhaps the best English specimen of dramatic composition we have met with for some time. The fire of genius, depth of science, and originality of ideas, are every where conspicuous. No key could better express the nature of the poetry than that of F minor; and the symphony is eminently characteristic

and clever. The second bar *p.* 39, last line, might have been varied from the first. The effect at the words "*around my beating heart*," *pp.* 40 and 41, is charming; the modulation introduced, excellent; and the turn of the words "*nor spare thy venom'd sting*," *p.* 41, into A b, pathetic. We equally admire the manner in which that passage is ultimately wound up in C major by means of the last bar *l.* 3, and 1st bar *l.* 4. The sudden transition into the chord of G major (*p.* 42, *l.* 1, *bar* 3,) is also novel, and the conclusion of the piece in F major claims the merit of bold originality. In short, the whole of this beautiful duet is replete with the happiest ideas. It breathes, like the words, or even more so, deep sorrow and wild despair.

Having thus briefly stated our opinion on every individual piece in this opera, we beg to be allowed some general remarks on the present work, which we trust both our readers and Mr. B. will take in good part. In the accompaniments the author appears to adhere too closely to the voice; they are too marked, they want volubility and independent passages; the voice ought every now and then to be relieved by expletory flights of the instruments, which is not frequently the case in the opera before us. Mr. B. will also, perhaps, in future productions of his, find the inexpediency of falling into minors, and of making use of pauses for the voice so frequently as he has done in this. He will likewise permit us to suggest the propriety of varying his repetitory passages, which we often find literally reiterated in the *Circassian Bride*. His duets suffer by a want of responses, and of occasional independent melody in both voices; a little more art and management would improve their beauty. All these, however, we consider in the light of minor defects, greatly outweighed by other perfections. The author is fertile in thoughts; often, as we have shewn, eminently scientific; and his songs possess much variety of character. Upon the whole, we deem it, therefore, our duty to congratulate, nay, to thank him, for this promising specimen of his abilities as a dramatic composer; and we are much mistaken, if, after some further experience in this department, he do not arrive at first-rate eminence in the composition of opera music.

Six (?) Quartetts for two Violins, Tenor and Violoncello, composed, and most humbly dedicated to his Royal Highness the Prince of Wales, by J. Woelfl. Op. 51, price 10s. 6d.

Three only of the six quartetts, announced on the title-page, are as yet in print; and although these have been published some weeks back, we purposely deferred our notice of them, until we had an opportunity of hearing them played by performers that were able to do justice to the works of so celebrated an author: and when we inform our readers, that among the gentlemen who were kind enough to gratify this wish of ours, were the names of Venua and Griesbach, who alternately took the first violin, we think they will agree with us, that nothing was lost by this delay, either on our part or that of Mr. W.

In this species of composition, an author has, perhaps, the widest field open to him, both for a

display of harmonic science, and for the irregular flights of musical genius; and in either respect we feel pleasure in declaring Mr. W. has fully answered our sanguine expectations. His quartetts are certainly the best violin quartetts written in this country. Their style approaches so nearly to that of Mozart's beautiful quartetts, that, had we not known the author, we should have conceived we heard Mozart's strains in very many of the ideas, modulations, and accompaniments.

We lament infinitely that the limits of the *Repository* preclude us from giving to our readers such an analysis of the present work, as its importance appears to us to claim. The following brief notice, however, of some of its most striking features, we think it our duty to enter into.

The *first quartett*, our favourite, is distinguished for its spirited *allegro* in C major. A fine and original transition into G occurs in the 4th and 5th lines (*p.* 1. 1st violin); but the idea in *l.* 8. is borrowed from Mozart's quartetts. As to the second part, much science is displayed in a series of chromatic and responsive modulations. The subject of the *minuet* is spirited, and its trio original above all things. It is followed by an *andante* in G with variations, the theme of which is conspicuous for its melodious simplicity. In the *presto* Mr. W. has given full scope to his fertile genius; the various parts into which it is divided, and particularly the minor, betray the experienced composer.

In the *allegro* of the 2d quartett (which is of a more serious cast), in E b we were particularly pleased with a *dolce* (*l.* 3, 4, &c. *p.* 7), which occurs again in the 2d part. The accompaniments also appeared to us peculiarly skilfully arranged in this movement, as well as in the succeeding "*andante romance*," which has a very fine and novel transition into G. Its conclusion also is full of taste, and immediately followed by the minuet of a good subject, and a most singular, highly original *coda*. In the *presto* we have not met with any thing which appeared to call for our particular notice.

Although the *third quartett* is eminently chromatic, and replete with many very scientific modulations, yet we think it inferior to its predecessors in point of connected melody and accompaniment. It borders on Beethoven's eccentric style. The key of the allegro is E minor, yet almost all other keys have had admission, and half notes of every kind add to the chromatic effect. The same originality characterises the *minuet*, as the preceding ones. The B, sustained by the 2d violin, produces a very striking effect. A very intricate *adagio* in C succeeds the former. Of several fine ideas in this movement, we will content ourselves to notice a capital transition into E b, (*p.* 15, *l.* 5.) The *presto* is not less complicated; its style is that of a Fuge, and requires experienced performers to execute it. Much labour and science appear to have been bestowed upon it. Movements of that kind afford more pleasure to the head than the ear.

To wind up our desultory critique on this work, we are bound to applaud the efforts of its celebrated author, in so novel a line. In our opinion, Mr. W. has well suc-

ceeded. Great harmonic knowledge, and much skill and management, have been displayed in the accompaniments, which are well worked and melted into each other. The character of every instrument is happily maintained. The violin, above all, breathes pure violin passages, and the labour of the *tout-ensemble* is mutually shared by the different parts. Perhaps, as we have already hinted, there is a little too much of Mozart in the performance; although even Mr. W.'s talents will probably not take offence at an observation which compares his ideas with those of the first musical genius that ever existed.

Sonata for the Piano-Forte, with an Accompaniment for the Violin, ad libitum, composed, and dedicated, with permission, to her Royal Highness the Princess Charlotte of Wales, by Mrs. Miles, Instructress in Music to her Royal Highness. Price 5s.

This is so elegant a specimen of the fair author's talents as a composer, that if, which we doubt not to be the case, the other departments of her Royal Highness's education are entrusted to equally able hands, the highly-promising mental qualifications of the august pupil, cannot but ensure to the heart of every Englishman the most cheering prospects into futurity.

In the Sonata before us, an easy flow of harmony prevails throughout, and here and there some scientific passages operate as a relief to the former. The subject of the *allegro* is spirited, a neat and melodious *dolce* introduces itself very naturally (*p.* 5), and the conclusion (*p.* 7), with the responses between the bass and treble, is peculiarly happy. Some good modulations occur in the second part, and a fine solution into G takes place in the latter part of *p.* 9. The *dolce* passage, as well as the conclusion of the first part, is ably repeated in the second, through their allied key.

The adagio is less pleasing to *our* taste: the subject, "by Purcell," is antiquated: we are sure Mrs. M. could have given us a better one of her own. It may be that our zeal in the cause of musical originality is carried too far. On the modulation, however, at the close of page 17, we are bound to congratulate the author; it is beautifully chromatic and well managed. No less praiseworthy, on the same score, are the three last lines, page 17.

The waltz, which is the basis of the last movement, distinguishes itself by an elegant simplicity, although the subject is not new to us. But the variety of ideas, the skilful transitions and solutions which the tasteful fertility of Mrs. M.'s genius has elicited from that subject in *pp.* 21, 23, 25, &c. deserve our most unqualified commendation; so does the termination *p.* 29, which is well wound up from the theme itself.

The violin part, in the first movement in particular, is too blank; it appears to us almost like "the fifth wheel to a waggon:" nor can we conceive why that instrument is excluded from the adagio, where it appears to us most at home, and where Mozart, Pleyel, and other great piano-forte writers, have employed its lengthened notes to such advantage.

ERRATUM.—No. VI. p. 391, col. 1, l. 25, for "*C b*," read "*C minor*."

FASHIONS FOR LADIES AND GENTLEMEN.

PLATE 4.—OPERA DRESS.

A round convent robe of Egyptian brown tissue, worn over a white satin under-dress, ornamented at the feet, and round the bosom and sleeves, with a broad *antique* lace, put on rather full, and brought to the narrowest dimensions in front of the bosom. White satin *appliqued stomacher*, embellished with gold lattice-work, and continued in a straight line down the front of the robe to the feet. Head-dress, a gold net caul, inclosing the hair behind, and finished in front with a Mechlin veil of uncommon delicacy, disposed in graceful negligence, so as to display the hair on the forehead, and falling over the left shoulder. Necklace and armlets composed of a single row of fine Bohemian pearl, with topaz or diamond snaps. A Grecian scarf of rich Andalusian silk, happily contrasted with the colour of the robe, and wrought at the ends in a deep Tuscan border of gold or coloured silks. White satin slippers, trimmed with brown foil or gold. Gloves of French kid. Opera fan of white crape, decorated with a border of jessamine.

PLATE 5.—PROMENADE DRESS.

A round high frock of fine French cambric, or the most delicate plain muslin, trimmed at the feet, wrists, and throat, with a fine Vandyke lace; the bosom formed in alternate stripes of footing lace and needle-work. A *Tyrolese cloak*, of shaded lilac sarsnet, edged with Venetian binding, and terminated with a trimming of broad white lace, put on full. A double frill of the same round the throat, clasped in front with silver or cut steel. The hair dressed compact, in the Grecian style. A veil *à la Maltese*, of the most transparent texture, edged in rich vandykes, is thrown with simple elegance over the whole, softening the countenance which it partially displays. Sometimes the head is covered with a small French cap of silk, the same as the cloak, or of a well-contrasted colour. Parasol to correspond with the cloak, with deep white Chinese awning. Slippers of the same, or of lemon-coloured kid. Gloves, Limerick or York tan.

FASHIONS FOR GENTLEMEN.

Full Dress.

The most fashionable colours for coats are olive green, dark blue, and black, with covered buttons, long waists, broad at the bottom and short in the skirts, double breasted, with pointed lappels, corresponding in length with the hip buttons. The collar is worn high behind, and to come down low in front. Sleeves long, with round cuffs, and pockets under the cross flaps. White marcella waistcoat, and light-coloured single cassimere breeches, worn long.

Morning or Walking Dress.

Mixed, bottle-green, Vandyke brown, and Spanish blue are the most prevailing colours for morning coats. They are made in every respect the same as the dress coats, except that they have gilt basket buttons, sleeves with slits and three buttons, and pockets in the plaits of the skirts. Waistcoat, shawl pattern and various striped marcellas; light-coloured double-milled cassimere pantaloons and half-boots, or nankeen trowsers and aiters.

We must not omit noticing in this place an ingenious article just invented, called *Key's* travelling waistcoat*, which by folding answers the purpose of two waistcoats. It may be made either single or double-breasted, and of any article.

GENERAL OBSERVATIONS.

My fair readers will have perceived that the rules laid down last month, for the regulation of the colours of dress, were founded on the principles of harmony: that these principles are deducible from nature, it will be now my business to demonstrate.

Passing by the vegetable and animal world, the harmonies of which would be a subject for a distinct essay†, I shall confine myself to the human character, and will endeavour to prove that nature has given, to each distinction of female beauty, the elements of the colours of which their dress, and the other decorations of their persons, ought to be composed.

The two grand distinctions in the natives of the British isles, are the fair and the brown; both equally beautiful, provided the character be complete: the languishing softness of the fair beauty, the sleepy eye, the straight and delicately-formed nose, the moist and protuberant lip, are finely contrasted with the sparkling vivacity and animated playfulness of the brunette, or with the commanding majesty and awe-inspiring character of the larger featured brown beauty.

To the fair complexion, nature has almost invariably given blue eyes: the veins, too, appearing through the thin and delicate skin, form tints of the most beautiful blue. The flesh colour is composed of such a fine assemblage of tints, that it assumes, in the *tout-ensemble*, a negative character, admitting only of two spots, comparatively small, of positive colour, namely, the carnation in the cheeks, and the blue of the eyes. Here, then, is the indication for which I am contending; and the rules deducible from it, are, first, that the dress, whether it be gown, mantle, or pelisse, which envelopes the whole form, should always be of a negative and unobtrusive colour: secondly, that positive colours should be very sparingly introduced—borders, ribbons, or handkerchiefs, affording ample room for the display of all the necessary variety: and, thirdly, that these colours should always bear an analogy to those which nature has made use of in perfecting the most lovely of her works.

To the brown complexion is as invariably given a black eye. A brunette with a blue eye would be considered a *lusus naturæ;* and yet how constantly do we see ribbons, caps, and other ornaments of a blue colour made use of in the dress of ladies of this character. If nature has given light hair and blue eyes to the fair complexion, and black hair and black eyes to the brown, does it not follow that the fair beauty will be displayed to most advantage in light and delicate colours? and that deep and sombre hues will best accord with the interesting character of the brunette? I have already observed, that the brunette is confined in her choice of colours;

* The name of the inventor.

† My fair readers will find this subject beautifully amplified and illustrated in St. Pierre's *Etudes de la Nature.*

but let her not, merely for the sake of variety, sacrifice consistency and taste.

In a future number I shall notice some other distinctions of character, point out some exceptions to these general rules, and endeavour to go a little more into the details of the toilette.

Arbiter Elegantiarum.

LETTER FROM A YOUNG LADY IN LONDON TO HER SISTER IN THE COUNTRY.

I WRITE to you, dearest sister, from the very center of gaiety; where all is mirth and amusement, and where pleasure dances on the wings of time. And though you tell me, *most moral sister!* that I have run the round of *fashion* and *folly too long*, yet let me honestly confess to you, that I am by no means weary; nor can I agree with you, that the *latter* is the general concomitant of the *former*. On the contrary, I think that your people of fashion who catch the bright moments as they pass, and laugh away care, are the most sensible people in the world. Away therefore with your sermonizing and sentiment! for I am determined to live all the days of my life. The country, you know, had never any violent charms for me; and as to the delightful, romantic, and picturesque scenery which still continues to fill your mind with sweet musings, what is it all when compared with the gay and enchanting assemblage of a crowded Kensington-garden and Vauxhall? Then, how hateful is a starched, formal *quizzy*, straggling country party, or a vulgar country or assize ball, to the freedom, ease, and pleasure enjoyed at the Argyle-rooms; or the elegance and splendour which distinguishes the assemblies, masquerades, concerts, and *soupers*, of our London fashionables!—besides the comfort of doing as one pleases, without being called to account by a set of frigid, outrageously virtuous, or outrageously malicious neighbours. Dearest Constance! enjoy the pleasures of the country to their full and most stupid extent! they are all thy own!—thy sister promises never to become thy rival, she having a most insurmountable aversion to all *Corydons* and *Strephons*. But a dear, dashing, *four-in-hand fellow!*—ah! it would argue the insensibility of a stock, or the philosophy of a stoic, to be indifferent to their *noble*-spirited and charming qualities! Thank my stars, we stay in this dear enchanting place *three whole weeks longer*, and every day is devoted to some gay and pleasurable pursuit! To-morrow is destined for our masked ball: I shall appear as a Portuguese nun, and Lord M. will be my protector, in the character of a brave Spaniard; my dear, lively, fascinating friend, Lady Mary, as a French coquet. We have four balls and six dinners on our list, besides a Vauxhall party, and two or three concerts; so we shall keep it up very well, and thus make our exit from the theatre of fashion with due spirit and *éclat*. We muster a strong party to-morrow for the grand ball and supper of the gay and delightful Marchioness of F——. Lady Mary and myself will wear a

new and elegant tunic, of the Roman order, formed of silver-frosted crape, with a rich Grecian border: our under-dress will be gossamer satin, of a blossom colour, edged at the feet with a fine *antique* lace, a species of trimming which is considered exceedingly fashionable: our sleeves will be short, agreeable to the present standard for full dress: our hair will be bound tight with a large braid and fillet of silver, in the Madona style, with a Spartan diadem of silver, placed a little on one side: our sandals of white satin, laced and trimmed with silver: a small *bouquet* of blended myrtle and the moss rose. And I beg leave to remark, for your edification, that I do not recollect the period when this, my favourite ornament, was more in fashionable request. I command you, by all that is graceful and polite, not to appear with *too long a waist!* It is only worn by those ordinary and fantastical people who catch at every change, and adopt without distinction or taste. In elegant parties, I assure you, the waist is only worn of moderate dimensions, and does not exceed that becoming mediocrity, which nature, in her construction of the female form, seems to have prescribed. I have ordered you, agreeably to your request, a *suit of pomona green sarsnet:* you will find it a most useful garb, and I assure you it is both becoming and fashionable. You must trim the *capuchin*, or little cloak, with thread-lace. With this dress you may wear the small mountain hat of straw, turned up a little in front, and ornamented with a wreath of wild roses or jessamine; and thus you will appear *quite in character*, and completely *Arcadian*. I recommend you, when thus equipped, to take a stroll in the park, so that, as your young baronet drives by, he may have a sort of tantalizing view of his favourite *wood-nymph*. *The business will then be done!* for he cannot, I am sure, any longer resist a creature who appears just formed to meet *his romantic wishes*. You will be my Lady Bab—— to a certainty. Tell Julia that I conclude she was out of her senses when she chose her *yellow crape robe* bordered with silver lilies.—The dress, as described, must be beautiful in itself, and very advantageous to a dark or brown woman; but what a sickly, subduing effect it must produce on her fair, pale, yet interesting countenance, and light eyes!—Silly girl! not to have attended to this most important particular. How *flat* she must have appeared in this *jaundice habit!*—Tell her to make a present of it instantly to her old maiden aunt, who we know loves finery with all her heart, and whose person is of that *non-descript order*, that it suits with *every thing* and *nothing*. Don't shew this letter to mamma, I beseech you! for if you do, her love and affection may take a false alarm, and I may be hurried away at this most charming and promising period, lest the world should get too fast hold of me. Trust me, dearest sister, that nothing on earth shall make me forget the debt of gratitude and affection I owe to her, and to you all; and believe me I love you just as well *where I am*, as I should do, were I with you in Devon—and perhaps, at this moment, a little better.—God bless you! In all humours, and in all places, still shall I remain your faithful friend and affectionate sister, BELINDA.

Plate 2.—ACCOUNT OF SOMERSET-HOUSE,

With an Engraving.

The magnificent modern edifice known by the name of Somerset-House, or Somerset-Place, occupies the site of a palace erected by the duke of Somerset, the protector, in the time of Edward VI. To make room for this mansion that nobleman demolished a great number of buildings, without making any recompence to the owners—a fact which strikingly illustrates the superiority of the times in which we live, to those of our ancestors a few centuries back. What Somerset thus began in injustice he ended in sacrilege. Part of the church of St. John of Jerusalem and the Tower were blown up for the sake of the materials; the cloisters on the north side of St. Paul's, with the charnel-house and chapel, shared the same fate; the tombs were destroyed and the bones thrown into Finsbury-fields. The building was commenced in 1549, but we are not informed that Somerset lived to inhabit it, as he was brought to the block in the year 1552. After his death the palace fell to the crown, and it became an occasional place of residence first of queen Elizabeth and afterwards of Catharine, queen of Charles II. It was built in a style of architecture compounded of the Grecian and Gothic, and the back, front, and water-gate, were executed from a design of Inigo Jones, about 1623. A chapel was the same year begun by the same architect, and finished some time afterwards. In 1775 the whole of this structure was demolished by act of parliament, and was succeeded by the present superb edifice, erected from the designs of Sir William Chambers.

It appears from papers laid before the House of Commons, that the estimate of the projected new structure was comparatively trifling; but so weak is human foresight, and so strong the passion for the fine arts when roused into action, that the expence already incurred amounts to half a million sterling. The design of this structure is to unite in a central situation numerous offices, to facilitate public business, and to conduct it in a style suited to the opulence and dignity of this great commercial country. Accordingly we here find the Stamp-office, the Navy-office, and several others of inferior consequence. Here the Royal Society, and the Society of Antiquaries, hold their meetings in apartments allotted to them by royal munificence; and here also the works of the British painters and sculptors are annually exhibited.

The façade to the Strand, represented in our engraving, is chaste and elegant. A Doric arcade, perhaps somewhat too richly ornamented for the order, leads into a spacious quadrangle, which affords a view of architectural correctness and splendour so uniformly supported as not to be excelled by any building in Europe. It is true that some parts of a few structures separately taken, are more magnificent; but the architect rightly considering that he was neither building a temple, a national theatre, nor an imperial palace, suited the style of ornament to the purposes to which the edifice is devoted. Having ar-

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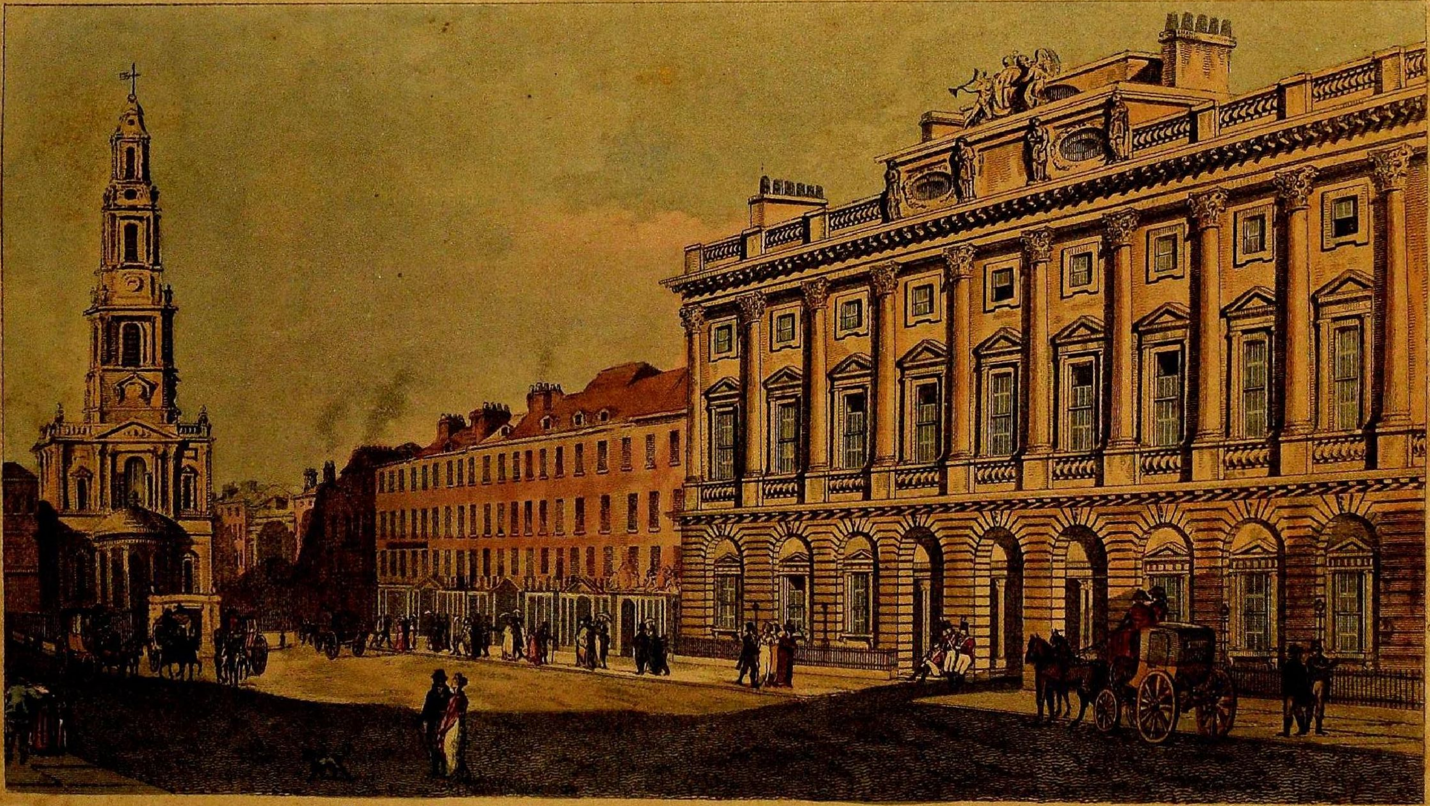

SOMERSET HOUSE and the NEW CHURCH; STRAND,

TAKEN FROM THE MORNING POST OFFICE.

rived at the quadrangle, the spectator has an opportunity of observing the general principles on which the building is erected. It consists of a rusticated basement supporting the Corinthian order, which contains a principal and attic story. The basement is well proportioned to the superstructure, and is suited to the ornamented Corinthian character with which it is surrounded.

The church of St. Mary le Strand, commonly called the New Church, which appears to the left in our engraving, is one of the fifty new churches erected during the reign of queen Anne. It is a handsome piece of architecture, though not very extensive. At the entrance on the west side, exhibited in the view, is an ascent by a flight of steps in a circular form, leading to a portico of a similar shape, supported by Ionic columns, covered with a dome and crowned by a vase. The columns are continued along the body of the church, with pilasters of the same order at the corners, and in the intervals between the columns are niches handsomely ornamented. Over the dome is a pediment supported by Corinthian columns, which are also continued round the body of the structure over those of the Ionic order. A handsome balustrade is carried round the top of the church, and adorned with vases.

If the spirit of improvement to which the appearance of this metropolis has within these few years been greatly indebted, should continue to gain ground, it is not improbable that our children may witness the demolition of this church, as well as its neighbour, St. Clement's; which would be an important step towards completing the grand line of communication that has been commenced to the westward of Temple-bar.

PUBLIC AMUSEMENTS.

KING'S THEATRE.

On the 8th June, Signor Siboni had his benefit at the Opera-house. The novelties were, the first act of Mozart's "*Don Juan*," performed as a concert; and the opera of "*Pirro*," by Paesiello. With regard to the incomparably sublime music of the former, we have already stated our sentiments in a preceding number of the *Repository*. We have therefore only to notice the merits of the principal performers, beginning with Mrs. Billington, who on this occasion assisted chiefly in the character of *Donna Anna*,

Velut luna inter stellas minores;

and whether it was owing to the pleasure we felt at seeing her again on those boards, or that she happened to be in a particular flow of voice and spirits, we never were more astonished at the wonderful display of her vocal powers and *unrivalled* musical science. Both were most eminently conspicuous in the recitativo duet (sung by her and Siboni), "*Ma qual mai s'offre, oh Dei,*" *&c.* as also in the beautiful little duet, "*Là ci darem' la mano,*" which was rapturously encored. Miss Hughes, likewise, in the part of *Donna Elvira*, earned her due share of applause. The correctness with which she executed the difficult and chromatic recitativo, "*In qual' eccessi, oh Numi,*" *&c.* and the subsequent air, "*Mi tradi quell' alma ingrata,*" amply proved her proficiency in the science. Perhaps

now and then her countenance might have been a little more adapted to the sense of the text; some words of melancholy import (such as "*Misera Elvira*," *&c.*) were accompanied by too smiling a mien. As to Mr. Siboni, he certainly made every exertion to satisfy the audience; but it is to be regretted, the strength of his voice does not equal his professional skill; the former is too feeble for such a theatre. In the opera of "*Pirro*," however, he appeared to more advantage. —And Signora Collini, although not equal to her predecessors on those boards, was respectable in the character of *Polissena*. Some of her notes reminded us of Grassini. She and Siboni sung the duet, "*Superba di mia sorte*," and particularly the passage "*per te mi scende in petto*," with much taste and pathos. In the recitativo, also, "*Qual mi sorprende, e agghaccia*," *&c.* Siboni sung and acted with great effect. As to the music, it is highly dramatic, shewy, and harmonious; although not particularly conspicuous for depth of science, it is such as to be understood and felt by the unlettered, and yet to please the *cognoscenti*. The *finale* of the first act is beautiful: unfortunately, the scenes of the first and second act of this opera were unaccountably jumbled together, so as to preclude any idea being formed of the fable of the piece; it was neither one thing nor the other.

The ballet "*Le Calife de Bagdad*," composed by Mons. Vestris, is certainly elegant and splendid, although, in our opinion, inferior to the productions of Mr. D'Egville, particularly his mythological ballets. At another time, when our room is more commensurate with our inclination, we shall enter more largely into the great merits of Mr. D'Egville's classic compositions. Suffice it now to add, that Vestris and Angiolini danced delightfully. Mons. Des Hayes, nevertheless, is still an old favourite of ours. We really believe the principal reason why Vestris appears to greater advantage is, because he exerts himself more; he does not husband his powers like Des Hayes, who seems to us to take things *un peu trop à son aise*.

On Tuesday 20th June, the serious opera of *Sidagero* was introduced at this theatre; Signor Tramezzani, who made his first appearance on this stage, personated the hero of the piece; and we venture to predict that he will prove a valuable acquisition: his admirable delineation of a parent's feelings, in the second act, drew from the whole house those thunders of applause which he so amply merited.

Signora Bianchi's musical talents are not unknown; and if, at present, she appears to want *animation* and *dignity* when supporting the character of a *queen*, we trust that those defects will wear off. Signora Calderini's voice is good, and possesses a considerable degree of power and compass. The music of Sidagero, by P. C. Guglielmi, junior, is imposing and appropriate; and whether *original* or not, as seems to be a subject of contest amongst our *amateurs*, excites admiration and interest.

While we impartially express our opinions of the various public recreations, we cannot refuse our tribute of heart-felt applause to the proprietors of the Opera-house, for their liberal manner of affording its use for the benefit of the Middlesex Hospital! The united and scientific talents of a Braham, a

Billington, a Parke, a Naldi, and other singers of high celebrity, can never fail of bringing ample contributions to our charities.

HAY-MARKET THEATRE.

This charming summer resort for all the lovers of the drama, still continues a favourite source of amusement; and we are bold to pronounce, that it ever will continue to be so, while under the direction of its able and beneficent manager; who always takes care to ensure the best performers from each of our two great national theatres which are now about again to rise, each like a phœnix, from their respective ashes. — When such attention is shewn by the directors of any public place of entertainment to please their audience, the desired effect is obtained; and cynical and morose must be that mind, which *cannot* be pleased with the " feast of reason" offered to the public since the opening of this agreeable little theatre.

ROYAL CIRCUS.

Without detracting in the least from former managers, who have conducted this place of recreation to the satisfaction of a public renowned as much for taste as judgment, we must say, that it affords us the sincerest pleasure to find the Circus under the able direction of Mr. Elliston; whose talents as an actor we have often witnessed with high gratification, and whose qualifications as a gentleman and a scholar, afford us the pleasing prospect of beholding this theatre afford an *unique* and correct amusement.

The appearance of Mr. Elliston himself on the boards of the Circus, evinces the ardent desire he has to afford true pleasure to his audience; the overflow and respectability of which, bid fair to increase the popularity he has long and deservedly enjoyed. His occasional address was appropriate, grateful, and emphatic; and we need not add, that it was *well* spoken.

The burletta of the Beggars' Opera promises to be a great favourite with the public; the applause, during the whole of the piece, was unequivocal and unbounded. The alteration of the tavern scene of Macheath among the frail sisterhood, to that of a splendid masquerade, is, indeed, a change for the better in this celebrated opera; and the introduction of the air of " *Fly not yet*" was charming. With all Mr. E.'s qualifications, we did not know him possessed of such versatility of talent as he displayed in Macheath, which he supported inimitably; and with that correct attention to characteristic *costume*, he dressed the *accomplished highwayman* in the true taste of the day, but not *too fine*. We were highly gratified by the *original* overture, which, whether *burlesque* or not, as has been much a subject of dispute, possesses all that musical merit we might expect from an able composer. The young lady who played Polly, has a very pleasing voice, which, though it possesses more sweetness than compass, she has the art of managing so well, as to raise her notes to the highest pitch without any appearance of exertion. The pupils of Mazzinghi, like those of the great Montelari, have the peculiarly pleasing faculty of retaining their serenity of countenance, and their singing rather em-

bellishes the mouth than destroys its beauty. Mrs. Hatton's Lucy was excellent, as was Johannot's Peachum. Harlequin Cockney went off well: the scenery is very good, and the procession of "London displayed," was applicable and magnificent.

ASTLEY'S AMPHITHEATRE.

We may venture to affirm that what human skill, united with the wonderful sagacity of that docile and noble animal, the horse, is capable of, was never more strikingly exemplified than at Astley's amphitheatre. That superb piece the Arab, continues to bring a crowded and respectable audience; and the boxes on the grand night, the 20th of June, contained many who rank among the circles of elegance and fashion. It would swell our columns too much, did we say all that this splendid spectacle deserves; suffice it to remark, that its scenery and decorations surpass all we have hitherto witnessed at this amusing theatre: nor can the last scene be passed over without giving it our tribute of applause: the faintness which appears to come over the wounded horses, while they seem to exert themselves to support their riders to the last, till death renders their fall inevitable, almost staggers the pride of human reason, when it finds how nearly instinctive knowledge approaches to it. The Hhunted Tailor will never lose its laughable effect. The horsemanship was exquisite, and when we behold the two interesting youths, one of whom exhibited such unexampled proofs of skill and agility, we could fancy the Olympic games revived.

On Tuesday, the 20th of June, the prize wherry annually given by Mr. Astley, was rowed for by six capital watermen, all of whom had previously won prizes: the boat was brought on the stage in triumph; and the successful winner, Abraham Lock, introduced to the audience, while it was declared that "no prize had been so well contested before."

Mr. Richer, on the tight rope, displayed his usual grace and elegance, and the evening's entertainment concluded with the popular harlequinade of Fairy Land.

VAUXHALL.

The crowds of beauty and fashion which still continue to embellish London, afford a brilliant *coup d'œil* at all our varied public spectacles; and we never recollect to have seen a more splendid display of both, than that which captivated the eye at the grand gala at Vauxhall. That great requisite, a fine evening, caused general hilarity; and the cheerful countenances of the guests, with the unlimited attention of the managers, appeared to give universal satisfaction.

ROYAL SOCIETY OF MUSICIANS.

The annual concert for the benefit of the above society and their distressed families, took place on the 31st May last, when the whole of Handel's *Messiah* was performed. Few, perhaps none, of our readers are unacquainted with the merits of that great oratorio and its "heaven-born" author. Considering the effects it produces on the audience even now, when music has undergone a total revolution, we are struck with astonishment at the gigantic powers of the man, who composed it more than half a cen-

tury ago. The Messiah at that time must have been a musical phenomenon; its effect similar to that of the strains of an Amphion, Linus, or Orpheus.

It is not our intention in the present instance to enlarge upon the manner in which the performance was executed on the above occasion. The names of a Billington, Bartleman, Cramer, Greatorex, &c. render it almost needless to say, that the Messiah was sung and played as well as it is possible to wish for. Our object is of the charitable kind; we would wish to draw the attention of our readers to the benevolent purport of the society itself.

Few of the amusements of this gay metropolis, public as well as private, but owe their principal attraction to the powers of harmony; even in the education of our sons and daughters, music has become an essential requisite. The numerous class of individuals, therefore, amounting perhaps to some thousands, who have devoted their lives to the sole task of being *instrumental* to our recreation and improvement, certainly claim our attention and respect. Of these, however, but a small number arrive at that first-rate eminence which can enable them to leave to their families a pittance wherewith to struggle through the various vicissitudes of life. Indeed age, or some unfortunate accident, often overtakes even them before they have been able to secure *themselves* from the pangs of want and distress. To relieve those, to assist their widows and their orphans, this society has been established many years ago, and supported by subscriptions and legacies. Handel himself bequeathed to it £1000. The subscriptions are either for life or annual, the former ten guineas, the latter one guinea, for which a ticket is given for the rehearsal and performance. Many gentlemen of the first respectability have not only largely contributed towards the fund, but laudably exerted themselves for its prosperity; and to the activity and benevolent zeal of Mr. Birchall, of New Bond-street, much of its present flourishing state is attributable. Upwards of £2000 have been appropriated to different modes of relief and assistance during the last year.

But to a public like the British enough has been said; and nothing remains to be added, but that the subscriptions will be received by Messrs. Drummond, Charing-Cross. Our motives for stating the above particulars we are not in any fear of being misconceived. Further than charity and benevolence go, we are not interested in the prosperity of the society. We do not belong to the profession.

RETROSPECT OF POLITICS.

SINCE our last publication, events have taken place of the utmost possible importance, and the great contest for the preservation of the continent of Europe is now fairly at issue. Every thing which could have been expected to rise against France, has risen against her; and on the conduct and success of the present war, the future destiny of the world seems likely to depend. Although the heroic exertions of the Austrians

and the Archduke Charles are now justly the subject of universal admiration, yet this country should recollect that the heroism of Austria will be a reproach to England, unless we second her exertions, and imitate her bright example. The fact is, that our remissness (particularly under the late administration) to give effectual succour to our continental allies, who were fighting our battles as well as their own, has given a handle to Bonaparte to reproach us as useless and worthless allies, and has been the ostensible defence for the Emperor of Russia in adopting his present line of policy.

We hear with pleasure that a considerable part of our army is destined for foreign service, as we are convinced that the honour of the country, and the interests of our allies, require that not only British gold, but British bayonets, should assist in the defence of Europe. We are convinced that no quantity of gold which ministers could have sent to Portugal, would have been so effectual in expelling the enemy, as the armies which won the battles of Vemiera and Oporto. We rejoice that the same general is now employed, and that reinforcements are to be sent to him; for if the world be now rescued from the grasp of Bonaparte, we cannot hope that our country will be respected and honoured as we would wish, by our allies, unless we have really done our duty, and put forth our whole strength in support of the common cause.

Sir Arthur Wellesley has so justly obtained the confidence of the British army, and of the Portugueze nation, that there is no officer in our service whom we conceive more entitled to the command; but, as we have mentioned in some of our former numbers, that we conceive the point of military *etiquette* as to seniority might be easier arranged than was generally supposed, we will now venture to point out the mode to which we alluded. The Portugueze, in fact, indicated it when they appointed Major-General Beresford field-marshal and commander in chief of the Portugueze army, and Sir Arthur Wellesley field-marshal general. This practice, we believe, is common in continental service, and we think it might be adopted with the greatest advantage in our army. Suppose, for example, ministers should at any time see reason to select either Sir Arthur Wellesley or any other young lieutenant-general for the command of the principal British army on the Continent, if a mere local and temporary rank of field-marshal were to be added to the appointment, it would settle the question of seniority at once. At present, as Sir A. Wellesley is one of the youngest lieutenant-generals, his staff is entirely composed of major-generals; but if the arrangement that we have mentioned were to take place, and circumstances were to require the British army in Spain to be much increased, men who are superior to Sir A. Wellesley on the list of lieutenant-generals would not be averse to serving under him, if he had the brevet rank of field-marshal. We are convinced that, in the long list of our lieutenant-generals, senior to Sir A. Wellesley, there are many who would be happy to serve their country under him, or any other general who has such claims as he

has, provided they could do it consistently with the *etiquette* of the army. Now, we conceive that all the mischiefs resulting from this etiquette might be removed, not only in the present case, but for the future, by giving local rank as field-marshal to any lieutenant-general selected for an important foreign command. We cannot but believe that such a regulation would be no less pleasing to the army, than advantageous to the country.

We know that there are strong parties both in and out of parliament, against giving to the Continent that assistance which it claims from us. If money is proposed to be sent, they say we ought to husband our resources for our own security; if an army is to be sent out, they inveigh against risking British armies on the Continent. Their reasonings appear to us to rest on three suppositions, equally untrue and degrading. In the first place, dazzled with the splendour of Bonaparte's former success, they represent him as invincible, and, therefore, that it is vain to resist him. Secondly, they have represented all the nations of the Continent, in their turn, as abject, degraded people, that were not worth defending, and who wished to be under the dominion of Bonaparte. Thirdly, they have always represented our military force as so very small, that it was not worth throwing into the balance. These appear to be the foundations of all the reasonings of those who chuse to call themselves the *safe politicians*. Every one of these positions is as untrue as it is degrading. Is the army of Bonaparte really invincible? The Spaniards have not found them so at Baylen, nor the Austrians at Aspern. Are the nations of the Continent so vile and degraded as has been represented? We cannot flatter ourselves that a nobler spirit exists in this country than what is now manifested in Germany and Spain; and even the Portugueze nation, of whom we are accustomed to speak so contemptuously, is now displaying as good a spirit, in proportion to its means, as any other part of the Continent. The Portugueze general, Silviera, has contended, with great honour to himself and his army, against the principal force of Marshal Soult; and a Portugueze legion, commanded by Sir Robert Wilson, has gained very great reputation in Spain. We took peculiar pleasure in seeing those illiberal reflections against the continental nations falsified by the event. The last of these false positions upon which the *safe politicians* rely, is, that the British force is too small to enter the lists upon the Continent against France. We know that, at no time, could England have measured her armies against France upon the Continent without the assistance of allies; but in conjunction with her allies, she has done it for many hundred years successfully. If the military power of France has much increased of late years, so has the power of those who are contending against her. England has now in her pay a very numerous and well-appointed army, and she is precisely the power that (after France) can best afford to risk an army, as, even if we should lose one, our great naval superiority would prevent France from taking any farther advantage of the loss. We shall always have abun-

dance of time to become an armed nation, before it would be possible for our enemy to collect the means of invading us. Under such circumstances, we think the country would be subject, not only to the reproach of cowardice, but of treason to the general cause of mankind, if it should refuse to risk an army for the deliverance of the Continent.

We regret that our limits do not permit us to dwell at any length on those great events which have so much improved the prospects of Europe. As Bonaparte, who always calculates on *stage effect*, is fond of giving battles upon anniversaries, and talking to his armies of fortunate days, we conceive that there are some coincidences opposite to his interests, which are worthy of noticing. It was on the 21st and 22d of April that he gained his victories in Bavaria, and it was on the corresponding days of the month of May that he was defeated at Aspern. Another singular coincidence is, that on the 12th of May, the very day upon which he entered Vienna, Sir Arthur Wellesley commenced his career in the peninsula, by the capture of Oporto and the defeat of Marshal Soult. Although the operations of our armies appear of little importance in comparison with the great events which are passing in Germany, yet we do hope that Germany will find a powerful support from the diversion which the Spanish peninsula, aided by Great Britain, will make in her favour. We have every encouragement to aid them, for we find that the small army which we have already sent to Portugal, has been sufficient to preserve that country, to allow it to form a respectable national army, and to give us a decided and unenvied influence in the affairs of that country. If the world is now to be freed from the tyranny of Bonaparte, the respect and attachment which this country will be entitled to claim from other nations, will be precisely proportioned to the services she has rendered them, and to the exertions she shall have made in the common cause. We therefore think the only honourable, and even the only *safe* policy for Great Britain, is now to shew herself worthy of that respect which the other nations are willing to pay her, and re-assume the rank she was formerly accustomed to hold among the protectors of Europe. We again repeat, that we think the honour of our country requires that we should assist the nations of the Continent, not only with subsidies, but with our armies; that the time has come to redeem ourselves from that reproach which our desertion of the Continent, upon a former occasion, brought down upon us; and that struggling Europe has a right to turn its eyes to this country, and say, "England is now expected to do her duty."

MEDICAL REPORT.

An account of the diseases which the reporter has attended, from the 15th of May to the 15th of June, 1809.

Acute diseases.—Synochus, 5.... Scarlatina anginosa, 4....Catarrhal fever, 6...Inflammatory sore throat, 5....Peripneumony, 2....Hooping cough, 4...Acute rheumatism, 3.... Small-pox, 12....Water in the head, 1....Ague, 1....Acute diseases of infants, 6.

Chronic diseases.—Cough, 6.... Cough and Dyspnœa, 13....Pulmonary consumption, 4....Marasmus, 3....Pleurodyne, 6....Palsy, 2.... Head-ach, 9...Asthenia, 13...Chronic rheumatism, 5.....Rheumatic gout, 1....Gastrodynia, 3....Colic, 1....Enterodynia, 2.....Dyspepsia, 8....Jaundice, 2....Diarrhœa and Dysentery, 4....Hœmorrhage, 3.... Gravel and Dysure, 3....St. Vitus's dance, 1....Dropsy, 4....Cutaneous diseases, 4....Diseases incident to females, 8.

The inhabitants of this great metropolis are at this time generally free from disease. The winter complaints have nearly disappeared, and those more peculiarly influenced by the summer season, have not yet begun to affect us. Hooping cough is on the decline, and not a single case of measles has occurred to my notice. In a close district of Westminster, the small-pox is very rife, and will probably continue as long as any individuals remain to be infected. The poor people are so habituated to its ravages, that they view with indifference their children dying around them, and seldom think of seeking for advice, till an advanced period of the complaint, when the miserable sufferer is sinking apace, and the approach of death is evident to the most inexperienced observer. We have laws and regulations to guard against the occurrence of plague and yellow fever, diseases no man living has witnessed in this country; and yet we suffer the dregs of the people to harbour and cherish an infection, much more fatal, and much more easily communicated than either of those diseases. The plague is only propagated by actual contact, and it is probable that this climate would check, rather than support yellow-fever, admitting the possibility of its being introduced among us. The alarm that would be excited by the occurrence of a single case of the plague in this city, would be inconceivably great; and yet in the courts and alleys surrounding and contiguous to our habitations, a much more subtle contagion is almost constantly present, but from its frequency it is regarded with apathy, or submitted to us an indispensible curse. What is the utility of forming vaccine establishments, when poor people will not take their children to them? If they will not voluntarily anticipate evils, and secure their offspring from the attack of a severe disease by inoculating them with a mild one, they should be compelled to it: a plague patient would be removed to a pest-house, and why should people be permitted to infect a neighbourhood whenever they think fit, with variolous contagion? It is a mistaken sort of humanity which permits the ignorance and prejudices of the people to effect mischief, when it may easily be prevented. Whilst interested individuals alarm the public with false and disgusting stories of loathsome diseases being produced by cow-pox, or of its altogether failing in securing the patients from being subsequently afflicted by small-pox; and all this written in a vulgar, coarse style adapted to the views and apprehension of the lowest orders of the community, we are not to be surprised that they feel an utter abhorrence of vaccination, while it is gaining ground amongst the higher and middle ranks.

AGRICULTURAL REPORT.

The uncommonly high winds of this month have caused some injury to vegetation, particularly amongst those trees whose branches extend wide, and whose stems were a little decayed. Many lofty elms have been thrown down, and the more tender and succulent shoots have been broken on the smaller trees.—Culinary vegetables in the gardens near town have been literally blown out of the ground. The leaves of many shrubs were so much bruised as to appear as though they had been killed by frost.

The more genial weather at the latter end of the month has been very favourable for the harvesting of the heavy crops of clover and hay.

The wheat breaks out finely on the bloom, and promises a full crop. The barleys have shot into ear, with a strong and luxuriant stem, and promise a very heavy crop, particularly upon the Norfolk turnip lands, where the drill system has become very prevalent.

The beans, and all the leguminous tribe, blossom strong, and are free from the fly. The pea crop promises to be very good.

The turnip lands are in a good state, and the young plants come up strong on those soils where they are drilled.

FASHIONABLE FURNITURE.

PLATE 3.—LIBRARY SOFA.

Amongst the various decorations of a library, a sofa is an indispensible piece of furniture; it not only ornaments, but becomes a comfort when tired and fatigued with study, writing, and reading—the exhausted mind can only be recruited by occasional rest. The British artist is continually employing his ingenuity for the comforts of the opulent, who, in return, liberally reward his exertions; and hence it is, that, in no other country in the world, is such complete convenience and comfort to be found as in England.

The annexed engraving represents a library sofa, with mahogany carved frame, Grecian small ends, French stuffed, bordered, and welted; covered with green Morocco leather, a square French bolster *en suite*, elegantly ornamented with rich Parisian fringe, a Chinese palampone, with handsome Vandyke border, tassels, &c. forming a light covering to draw over when reclined on.

ALLEGORICAL WOOD-CUT, WITH PATTERNS OF BRITISH MANUFACTURE.

No. 1 is a yellow-printed book-muslin, ell-wide, admirably adapted for ladies' evening dresses, and furnished by Messrs. Smith and Co. 43, Tavistock-street, Covent-garden.

No. 2, a striped muslin, or nainsook, 6-4ths wide, is an extremely elegant article for morning dresses, and was supplied by Messrs. Brisco and Powley, 103, New Bond-street.

No. 3 is a printed cambric-muslin, 9-8ths wide. It is a highly-fashion-

July 1809.—Vol. 2.

The Repository

Of Arts, Literature, Commerce, Manufactures, Fashion, and Politics.

MANUFACTURERS, Factors, and Wholesale Dealers in Fancy Goods that come within the scope of this Plan, are requested to send Patterns of such new Articles as they come out, and if the requisites of Novelty, Fashion, and Elegance are united, the quantity necessary for this Magazine will be ordered. *R. Ackermann*, 101, *Strand, London.*

No. REPOSITORY OF ARTS, SCIENCE, &c. 7.

able article, and uncommonly elegant, from the delicacy of its design and print, which we have authority to assure the public to be a permanent colour. It was furnished us by the same house as the preceding pattern.

No. 4. This chintz, or shawl pattern marcella, ¼ wide, is a truly elegant and fashionable article for gentlemen's waistcoats. It was furnished by Messrs. Richard Smith and Co. 2, Prince's-street, Leicester-square.

Poetry.

ODE FOR HIS MAJESTY'S BIRTH-DAY.

By H. J. Pye, *Esq. Poet-Laureat.*

While Europe with dejected eye
Beholds around her rural reign,
Whilom of Peace the fair domain,
The scene of desolation lie;
Or if with trembling hope she cast
Her look on hours of glory past,
And burn again with virtuous fame
Her ancient honours to reclaim,
And brace the corslet on her breast,
And grasp the spear and wave the crest;
Yet lies her course thro' war's ensanguin'd flood;
Yet must she win her way thro' carnage and thro' blood.

Ah! happier Britain, o'er thy plain
Still smiling Peace and Freedom reign;
And while thy sons with pitying eye
Behold the fields of ruin round them lie;
The storms that shake each neighbour-realm with fear,
Like distant thunder die upon the ear;
They bless the halcyon hours that gave,
To rule a people free and brave,
A patriot monarch all their own,
Their swords his bulwark, and their hearts his throne.
And while to this auspicious day,
The Muse devotes her tributary lay,
A nation's vows in choral Pæan join,
And consecrate to fame 'a verse as mean as mine.'

Yet not to selfish thoughts confin'd,
Are the warm feelings of the virtuous mind:
The royal Patriot while he views
Peace o'er his realms her bliss diffuse,
Mourns for the sorrows that afflict mankind.
Go forth, my sons, he cries; my Britons, go,
And rescue Europe from her ruthless foe.
Behold, in arms, Austria's imperial Lord;
Behold Iberia draw the avenging sword;—
O let with theirs your mingling ensigns fly,
In the great cause of injured Liberty!
Go forth, my sons, and to the world declare,
When suffering Freedom calls, Britannia's arms are there.

THE DEATH OF THE BRAVE.

On the English Officers who fell at Corunna.

"Peace to the souls of the heroes,
"Their deeds were great in fight."
Ossian.

Wake the harp to strains of glory,
To deeds of high, heroic story;
Let the rushing stream of song
Sweep with the wild waves' force along:
Louder, yet louder, strike the strings,
Till the blue concave echoing rings.
Hark! the chords in thunders rattle,
Throbs the warrior's heart for battle.
On to the field—his bosom glows—
He plunges 'mid a host of foes:

Bright beams his falchion, waving high,
And on his plume sits victory.

Rages the combat fierce and strong—
The darts in whirlwinds pour along;
And scattering death and terror round,
The chieftain sinks, with glory crown'd.

Thus Moore, the noble, valiant, fell,
The hero England lov'd so well:
And many a youth, and veteran brave,
Found, on that day, an early grave.
'Twas Freedom's cause—in Freedom's pride
They fought, they conquer'd, and they died.
Who does not envy such a fate?
Who would not die—to die so great?

And shall their's be the meteor lot,
Seen for one hour, the next forgot?
No! on the hero's laurell'd bier
The muse shall shed the sacred tear;
And memory, bending o'er his grave,
From death the warrior's name shall save;
And oft in high, heroic verse,
Shall the soft bard his fame rehearse.

Azile St. Claire.

MARY.

A BALLAD.

Rudely rav'd the blustering billow,
Wildly waved the watch-worn willow,
The heavens her shield, the rock her pillow,
In silent sadness mourned Mary.
O'er its chill brow the moonbeam peeping,
Glanced on the tear of Mary weeping;
In her fond arm the babe lay sleeping;
Blow on, thou wind, nor think of Mary!

Fast flew the hours from fall of sun,
Fast to its goal its bark had run,
Since Lindor and his maid were one—
Alas! that now is o'er, Mary!
Life's spark has ceas'd to warm his clay,
Its light to lume, its powers to play,
Its fleeting flame has fled away,
He's gone to weep no more, Mary!

On ocean's bed night's breeze now crept,
Still grew the world, still Mary wept;
All in that world, but Mary, slept
Sweet as her Lindor's tomb.
No wandering winged waked its cry,
To waft his dirge to heaven on high;
No ray of hope could glad her eye,
No gleam could gild her gloom.

Not e'en a zephyr's babbling billow,
Woo'd by a wanton whispering willow,
Sigh'd its last strain on Mary's pillow,
O'er Mary's wave-locked shoal,
Waked Echo from her clay-cold cell,
But when a tear its tale could tell,
But when a sigh could say "farewell!
"Peace to his hallow'd soul!"

O'er the white bosom of each wave
Oft would she gaze, as oft to rave;
For still her tear would deck his grave,
And still she'd wildly weep,
Clasping her infant to her arm—
"*And is he gone?*"—her wild alarm.
"Rest on, sweet babe, nor fear thou harm;
"Forget thy fears, and sleep.

"Forget thy wants, forget thy woes,
"Forget what now thy mother knows;
"In life's last dream they'll soon repose,
"In death's sweet sleep they'll soon lie weary."

She said: her eye roll'd up to heaven
To see her sin, her soul forgiven;
Then to the deep (by anguish driven)
She sunk, alas! unhappy Mary!

While wintry winds shall breathe to blow,
Their knell shall ring in ocean's cave;
While cypress corals round it grow,
Their shroud shall be the wand'ring wave.

T. C. Speer.

Westminster, June 16, 1809.

EPITAPH ON A MISER.

Here crumbling lies beneath this mould,
A man whose sole delight was gold:
Content was never once his guest,
Tho' thrice ten thousand fill'd his chest;
For he, *poor man*, with all his store,
Died in great *want*—the want of more.

ALPHABETICAL LIST OF BANKRUPTCIES AND DIVIDENDS.

BANKRUPTCIES.

The Solicitors' Names are between Parentheses.

ABBOTT Wm. Prescot, Lancaster, watch-movement maker (Leigh and Mason, New Bridge street

Abbott J. Prescot, Lancaster, grocer (Avison, Liverpool

Adams J. Walsall, Stafford, factor (Turner and Pike, Bloomsbury square

Alger S. C. Gracechurch street, porkman (Oldham, St. Swithin's lane, Lombard street

Allen E. and J. Hancock, Bristol, navy-contractors (Price and Williams, Lincoln's inn

Ayres J. Stratford, coal-merchant (Robinson and Lee, Lincoln's inn

*Bailey J. Chancery lane, stationer (Pearce and Son, Swithin's lane

Barclay W. late of Manchester buildings, Westminster, dealer and chapman, but now a prisoner in the King's Bench (Rogers and Son, Manchester buildings

Barnes J. Kendal, dealer (Farrer and Steadman, Bread-street Hill

Beaton W. Taunton, currier (Blake and Son, Cook's court, Carey street

Bennet B. Hailsham, Sussex, brewer (Barber, Chancery lane

Benton Wm. Stoneywell, Stafford, miller (Lambert, Hatton Garden

Berry C. sen. and R Rochester, Norwich, booksellers (Windus and Co. Chancery lane

Bleckley G. Reading, ironmonger (Hunt, Surry street, Strand

Blundell J. Lloyd's Coffee-house, insurance broker (Palmer, Tomlinsons, and Thompson, Copthall court

Bolton J. John street, Adelphi, wine merchant (Hannam, Covent garden

Bosher R. Ray street, Clerkenwell, victualler (Cross, Southwark

Bowes W. Newport, Isle of Wight, ironmonger (Worsley, Newport

Bryan M. George street, Hanover square, picture dealer (Holmes and Lowden, Clement's inn

Bryan J. Merthyr Tydvil, Glamorgan, common brewer (Bleasdale, Alexander, and Holme, New inn

Buddle W. Chenies street, Bedford square, carpenter (Godmond, New Bridge street

Cadman C. Park street, Islington, carpenter (Edwards, Symond's inn

Carr G. late of Ripon, iron-founder, but now a prisoner in York castle (Exley and Stocker, Furnival's inn

Chapman E. Tunbridge Wells, carpenter (Cunningham, New North street, Red Lion square

Chapman J. Dalston, Middlesex, and Great Turnstile, Holborn, flour-factor (Pullen, Fore street

Churchett G. Plymouth, baker (Elworthy, Plymouth Dock

Clapham W. Kennington, wine-merchant (Teasdale and Browne, Merchant Tailors' hall

Clarkson G. Bristol, cabinet-maker (James, Gray's inn square

Cooke J. Gravesend, carpenter (Debary and Derby, Temple

Cowpar R. Cateaton street, warehouseman (Wilde, Warwick square

Davies E. T. Great Warner street, Clerkenwell, linen-draper (Sweet, Temple

Dean R. Kew bridge, tavern-keeper (Jullion and Wheildon, Temple

Dewhurst G. J. Halifax, grocer (Hodgson, Surry street, Strand

Dickie T. Cornhill, bookseller (Birkett, Bond court, Wallbrook

Dyke S. J. Percival street, Goswell street, grocer (Pringle, Greville st. Hatton garden

Ellam W. Windle, Lancaster, tanner (Leigh and Mason, New Bridge street

Fleet John, Southampton, miller (Bacon, Southampton street, Covent garden

Foreman T. late of Chatham, grocer, but now a prisoner in Maidstone gaol (Flexney, Chancery lane

Freemantle J. J. Brandon, and J. Desormeaux, King street, Goswell street, ironfounders (Dixon, Allen, and Best, Paternoster row

Gibson T. High street, Marybone, ironmonger (Sudlow, Monument yard

Giles W. Southampton street, Covent garden, grocer (Brace, New Boswell court

Giles D. jun. Cornbrook, Manchester, brewer (Willis, Warnford court

Giorgi B. Wilson street, Moorfields, chemist (Loxley, Cheapside

Gorton J. Manchester, merchant (Milne and Parry, Temple

Green E. Stepney, carpenter (Cowper and Lowe, Southampton buildings

Hillier J. Leicester square, carver and gilder (Mills, New North street, Red Lion sq.

Hodgson T. Blackman street, Southwark, upholder (Maddock and Stevenson, Lincoln's inn

Hughes H. Worcester, hatter (Platt, Temple

Hunt C. A. Welbeck street, apothecary (Fielder, Duke street, Grosvenor square

Huntmann J. Queen street, Golden square, tailor (Platt, Temple

Jackson E. Horsleydown, brewer (Cuppage, Jermyn street

Jackson J. S. New Road, Wellclose square, merchant (Jones and Roche, Covent garden churchyard

Johnson J. Bolton, Lancaster, shopkeeper (Meddowcroft, Gray's inn

Johnson J. Great Baddow, Essex, carpenter (Aubrey, Took's court, Cursitor street

Kent W. Bermondsey, tanner (Oldham, St. Swithin's lane

Kimpson J. Old Bethlem, paper-hanger (Smith, Furnival's inn

Kitton S. R. Holt, Norfolk, printer (Taylor, Norwich

Lawrence R. Prospect row, Bermondsey, corn dealer (Robinson, Prospect row

Mackinnon M. Gracechurch street, haberdasher (Hind, Throgmorton street

Mansell J. Manchester, commission broker (Milne and Parry, Temple

Markham E. Honey-lane market, butcher (Stratton, Shoreditch

Michel W. Falmouth, vintner (Highmoor, Bush lane, Cannon street

Mimms R. jun. Norwich, coal-merchant (Windus and Co. Chancery lane

Moseley H. Lawrence Pountney hill, and

J. Wheildon, Copthall court, merchants (Gregson and Dixon, Copthall court

Munns H. Knightsbridge, paper-stainer (Milton and Pownall, Doctors' Commons

Newman H. Skinner street, currier (Lee, Chancery lane

Nicholls T. Birmingham, dealer and chapman (Egerton, Gray's inn square

Nordish J. Meopham, Kent, butcher (Jones, Martin's lane, Cannon street

Oxen R. Scaffold-hill-mill, Northumberland, miller (Atkinson, Chancery lane

Parke W. Liverpool, spirit-merchant (Hulme, Russell square

Pearson J. Holyhead, stationer (Swain, Stevens, and Maples, Old Jewry

Penrose J. R. Hornchurch, Essex (Jones, Martin's lane, Cannon street

Pitt T. Strand, hosier [Freame, Great Queen street

Plaskett H. G. Huggin lane, Bread street hill, victualler [Templer, Burr street, East Smithfield

Read J. Beckington, Somerset, clothier [Ellis, Hatton garden

Rimmer J. Bury court, St Mary Axe, merchant [Battye, Chancery lane

Romer J. Rosamond street, Clerkenwell, watch jeweller [Dewberry, Conduit street, Hanover square

Rowell W. Moulton Marsh, Lincoln, jobber [Wilson, Greville street, Hatton garden

Scott J. Strand, bookseller [Barber, Chancery lane

Seager S. P. Maidstone, dealer and chapman [Debary and Derby, Temple

Sievewright J. High Hesket in the Forest, Cumberland, cattle dealer [Birkett, Bond court, Walbrook

Sisson J. Lombard street, banker [Oakley, Martin's lane, Cannon street

Skilbeck J. Huddersfield, York, merchant [Sykes and Knowles, New inn

Slater W. Westgate Moor, Wakefield, cornfactor [Battye, Chancery lane

Stuart P. Fleet street, printer [Dixon and Allen, Paternoster row

Tinson T. Salter's hall court, Cannon street, wine-merchant [Allison, Freeman's court, Cornhill

Tomlinson J. Barlaston, Stafford, boatbuilder [Willis, Warnford court

Townsend J. Liverpool, merchant [Windle, John street, Bedford row

Townroe R. Nottingham, maltster [Swale and Heelis, Great Ormond street

Turner J. Rochford, Essex, carrier [Bennet, Philpot lane

Walker M. F. Chatham, linen-draper [Palmer, Tomlinsons, and Thomson, Copthall ct.

Watts W. Compton Bishop, Somerset, innkeeper [Blake, Cook's court, Carey street

Weedon J. Albion place, hosier [Rogers, Copthall court

Wheatley J. Mark lane, cornfactor [Allison, Freeman's court, Cornhill

White C. Oxford street, dealer and chapman [Bousfield, Bouverie street

Wilkie J. Howard street, Strand, navy-agent [Ledwich, Baldwin's court, Cloak lane

Wyatt H. Snowhill, shoemaker [Mawley, Dorset street, Salisbury square

Young J. Queen street, merchant [Duthie, Temple

DIVIDENDS.

Allinson R. and J. Whitaker, Lancaster, leather-dressers, June 22.—Anderson A. Coleman street, merchant, June 27.—Andrade J. Abchurch lane, insurance-broker, July 8.—Annesley A. L. Chiswell street, merchant, July 15.—Arden J. and J. B. Beverly, York, wine-merchants, July 1.—Baker J. jun. Stafford, shoemaker, June 24.—Ball J. Hathersett, Norfolk, engineer, Nov. 14.—Banks E. Bamber bridge, Lancashire, cotton-manufacturer, June 26.—Barker W. Newark, Notts, woolstapler, July 8.—Bateman T. Redcross street, woollen-manufacturer, June 30.—Bennett G. Birmingham, linen-draper, July 22.—Benson J. and J. Lancaster, linen-drapers, June 21.—Beswick S. and J. Grime, Hulme, Lancaster, common brewers, July 19.—Blachford D. and R. Lombard-street, gold and silver lace-men, Nov. 11. Bower J. C. Ledbury, Hereford, milliner, June 17.—Braid A. Frith street, Soho, baker, July 1. —Brewer W. Rochester, coach-master, June 13.—Bridger J. Mortlake, Surry, tallow chandler, July 1.—Bruckner J. South Molton street, ladies' shoemaker, July 8.—Bruton J. L. Rotherhithe, mariner, June 27.—Bryan W. White Lion court, Birchin lane, merchant, June 27. —Bull S. Brewer street, Golden square, tallow chandler, June 30.—Burnand W. Old Bond st. coach-maker, June 27.— Busby W. Strand, hatter, July 13.—Chapman J. Martin's lane, Cannon street, drysalter, June 27.—Clarke A. Newport, Isle of Wight, tanner, July 15.— Clutton O. Tooley street, corn-merchant, June 13, July 1.—Colgrave J. Red Lion street, wine merchant, July 15. — Collier R. New Bond street, merchant, Nov. 14.—Corrie J. Weston street, Southwark, common brewer, June 24.—Coulthard J. Bucklersbury, warehouseman, June 20—Cowley J. Sheffield, cutler, July 7.—Crouch T. Cuckfield, Sussex, grocer, June 24.—Croudson T. Wigan, Lancaster, innkeeper, June 10.—Dand J. Kirby Stephen, Westmoreland, banker, June 24.—Davey J. Curtain road, Shoreditch, carpenter, June 30, Oct. 31.—Davis J. Oxford, dealer and chapman, June 30.—Davis G. Cranbourn street, Leicester fields, linen-draper, June 27.—Dawson R. St. Paul's churchyard, potter, June 13. —Dean J. Watling street, wholesale linen-draper, Oct. 24.—Degraves P. Cheapside, and T. Bainbridge, Manchester, warehousemen, June 30.—Dewhurst P. Preston, Lancaster, slater, June 21.—Dingle W. Exeter, corn-factor, July 12.—Dixon T. Birmingham, money-scrivener, June 23. — Dolby R. Colchester, bricklayer, June 17.—Dovey J. Hereford, wine-merchant, June 15.—Eades, R. & G. Knowles, Birmingham, silver-platers, July 7.—Eagleton E. Cheapside, grocer, July 13.—Ekins J. Oxford street, cheesemonger, July 8. — Emdin A. G. Portsmouth, shopkeeper, June 24.— Evans J. Cardigan, linen-draper, June 20.— Farmer T. B. Rotherhithe, carpenter, July 15. —Fell J. Walworth, insurance-broker, July 8. —Ferneley T. and G. Hulme, Lancaster, cotton-spinners, June 27.—Finch J. C. Russell court, Drury-lane, tavern-keeper, July 11.— Frank T. Bristol, merchant, June 27.—Gardner W. Luton, Bedford, sack-manufacturer, July 22.—Gill A. Williton, Somerset, clothier, July 12.—Glenton W. Jermyn street, tailor, June 24.—Greaves W. Leeds, currier, July 8. —Green H. Southgate, Middlesex, farmer

July 20.—Griffin G. Tooley street, sacking-manufacturer, July 8.—Halbert J. Newcastle-upon-Tyne, merchant, July 4.—Hall G. Queen street, silk-manufacturer, June 13.—Hanslip W. Shadbrook, Suffolk, tanner, July 25.—Hart A. H. Houndsditch, broker, July 7.—Harvey R. Woolwich, baker, July 1.—Hathaway W. Shoe-lane, dealer, July 1.—Hays J. Oxford, grocer, June 17.—Hendrie R. Blossom street, Spitalfields, silk-dyer, July 8.—Hesketh J. and W. Jones, Liverpool, grocers, June 15.—Hetherington A. and J. Mackie, Drury lane, perfumers, June 24.—Hill J. Towcester, Northampton, grocer, July 14.—Hincks R. Chester, banker, July 7.—Holland J. Gray's Inn lane, oil and colour-man, June 24.—Hollyer J. Coventry, ribbon-manufacturer, July 10.—Holtham J. Glocester, wine-merchant, July 14.—Horley R. Epsom, pork-butcher, June 10, July 4—Horrocks W. and J. Stockport, Chester, muslin-manufacturers, July 6—Hughes J. F. Wigmore street, bookseller, Oct. 31.—Hunter J. Whitehaven, mercer, June 28—Inglish J. and G. Preston, Lancaster, drapers, June 23—Ireland J. R. Burr street, East Smithfield, coal-factor, May 30.—Jackson J. Great Yarmouth, Norfolk, chemist, Oct. 31—Jackson T. Argyle street, tailor, June 27—Jones H. Northwich, draper, June 21.—Kelland W. Exeter, currier, July 8.—Kenney A. Bristol, milliner, July 8—Knight S. Frome Selwood, Somerset, tailor, June 20—Knight J. Nottingham, shoemaker, July 6—Kray F. Stanhope street, Clare market, goldsmith, June 27—Lanchester A. Sackville street, dealer & chapwoman, July 20—Lawten J. sen. J. jun. and J. Ashton-under-Line, Lancaster, cotton-manufacturers, July 10.—Leman J. Ramsgate, shopkeeper, June 24—Le Mesurier H. and A. Du Buission, London, merchants, June 24—Levy J. I. Haydon street, Minories, merchant, July 4—Longstaff W. Morton, Lincoln, corn-factor, June 26—Lyon J. Savage gardens, London, merchant, July 5—Mackean A. Winchester street, merchant, June 24—Mannin C. Pickett street, Temple Bar, cheesemonger, July 8—Mark P. Plymouth Dock, linen-draper, July 4—Marsh A. Aldgate, jeweller, July 1—Martindale J. St. James's street, wine-merchant, June 24—Matthew B. Lime street square—May J. Dedham, Essex, maltster, June 19—M'Bride A. Liverpool, perfumer, July 7—M'Carthy G. P. and R. W. Vaughan, Bristol, tailors, July 1—M'Dermott, Red Lion street, Southwark, hop-factor, July 1—Medhurst W. Ross, Hereford, innholder, July 3—Mencelin J. and D. Amick, Cheapside, perfumers, July 11—Morgan S. and M. R. Mosley, York street, Southwark, hop-factors, June 20—Morgan S. York street, Southwark, hop-factor, June 20—Morgan J. Llanfair-ary-brin, Carmarthen, timber-merchant, June 29—Morgan T. Holborn, linen-draper, June 29—Morley M. R. York street, Southwark, hop-factor, June 20—Moseley J. Swinefleet, Howden, York, potatoe-merchant, June 24—Mulloy T. Tokenhouse yard, mariner, July 15—Nainby C. Great Grimsby, Lincoln, tallow-chandler, June 19—Nailor T. jun. Liverpool, upholsterer, July 7—Newton E. Morpeth, money-scrivener, July 4—Nicholls J. G. Moulsey, Surry, merchant, Nov. 2—Palke R. Little Hempston, Devon, coal-merchant, June 13—Palmer T. Goodge street, St. Pancras, tailor, July 8—Parr R. Watling street, wholesale haberdasher, June 27—Parsson J. and J. Gardiner, Clement's lane, Lombard street, and Saville place, Lambeth, hop-merchants, June 27—Pearce J. St. Alban's street, ladies' shoemaker, June 13—Pearkes B. Worcester, tea-dealer, June 12—Pears S. Bread street, warehouseman, and J. Watson, sen. and jun. and Jos. W. Preston, Lancaster, cotton-manufacturers, July 29—Penn I. Leather lane, oilman, June 27—Pontey W. Sledmere, York, corn-factor, June 30—Puller D. late of Cannon street road, Ratcliffe Highway, mariner, but now a prisoner in the King's Bench, June 17. Rawlins W. Gracechurch street, grocer, July 8—Read J. Beckington, Somerset, clothier, July 4—Richards G. Cornhill, bookseller, June 24—Robinson J. Whitehaven, mercer, July 5—Rowland N. Greystoke place, Fetter lane, insurance-broker, July 29—Rudge M. Freethorne, Gloucester, tanner, July 14—Rumsey T. sen. Bermondsey, broom-maker, July 5—Satterthwaite T. Manchester, merchant, June 21—Saul T. and J. Reynolds, Manchester, woolstaplers, June 27—Saul T. Manchester, woolstapler, June 27—Scott T. I. and D. Garthorpe, York, grocers, June 29—Shaw G. Lincoln, merchant, June 19—Shaw J. Heights, near Delph, York, cotton-spinner, June 26—Simpson F. Preston, Lancaster, milliner, July 8—Smith H. Albemarle street, wine-mercht. July 8—Smith J. Little Pulteney street, tallow-chandler, June 24—Stapleton J. Newington Common, Hackney, dealer and chapman, July 8—Stevens T. Bristol, carpenter, July 11—Straw G. Lincoln, merchant, June 19—Stretton W. Wadenhoe, Northampton, butcher, July 1—Taylor J. Pagham, Sussex, shop-keeper, Aug. 12—Tempest M. Derby, mercer, June 30—Thompson W. jun. Wolverhampton, grocer, July 21—Tigar A. Beverley, York, ironmonger, June 24—Todd W. Cross lane, St. Mary's hill, London, and Bankside, Surry, merchant, June 30, Oct. 31—Tomlins J. Bristol, grocer, July 10—Tomlinson J. and C. Chester, brewers, July 7—Tracey F. Windsor, grocer, July 15—Turner J. Sweffling, Suffolk, draper, July 8—Tuther T. P. Holborn hill, linen-draper, June 23—Tyson J. Liverpool, tallow-chandler, July 7—Ushaw W. Beverley, York, corn-merchant, June 24—Vincent J. Seething lane, carpenter, June 24—Visick W. Midhurst, Sussex, draper, June 27—Watmough R. and R. Clapham, Liverpool, soap-boilers, July 4—Watson W. P. Selby, York, mercer, June 27—Watson J. Elton, Lancashire, cotton-spinner, June 20—Webb J. R. Chertsey, grocer, July 1—Wilkes W. Birmingham, factor, July 8—Williams W. Park street, Islington, builder, July 29—Willmott S. D. Dunster, Somerset, merchant, July 7—Winter W. and T. F. Hay, Long-acre, lacemen, June 13—Woodward A. Liverpool, porter-merchant, June 19.

LONDON MARKETS.

Return of Wheat from May 29 to June 3.

TOTAL, 5,828 quarters, from 70s to 93s per quarter. erage, 80s 10d per quarter, or 0s 1d higher than last re- rn.

Average of England and Wales, June 3.

	s	d		s	d		s	d
heat -	89	4	Barley	45	4	Beans	60	4
e -	60	3	Oats -	32	4	Pease	57	11

CORN, SEEDS, &c.

	s.	s.	s.
heat, white per quarter	70	80	91
— red - -	63	72	85
— foreign	65	82	—
rley, English	30	38	41
ilt - - -	65	70	76
ts, Feed -	22	26	30
— Friezland	24	29	36
— Poland	26	33	38
— Potatoe	34	37	40
— Foreign	—	—	—
ans, Small	54	56	60
— Tick -	44	46	52
ase, Boiling	75	90	110
— Grey -	50	52	55
ur, per sack	75	80	—
— Seconds	65	70	—
— Scotch	65	68	—

	s.	s.	s.
Tares, per bushel -	10	11	12
Turnip - -	16	18	21
Mustard, brown -	16	18	20
——— white	11	12	14
Canary, per qr.	68	72	75
Hempseed -	76	80	84
Linseed - -	100	110	115
Clover, red, per cwt.	50	70	85
——— white	55	75	80
——— foreign, red	55	75	85
——— white	60	80	85
Trefoil - -	20	24	31
Carraway -	45	50	56
Coriander -	16	18	22

American Flour —s a —s (nominal) per barrel of 196lbs.
Rapeseed, per last - - - - - - £56 a 60, a 62.
Linseed Oil Cakes, per thousand £18 18s.

SUGAR, &c. per Cwt.

	s		s
Muscovade, fine	68	a	74
——— good	63	a	67
——— ordinary	60	a	62
East India, white	68	a	84
——— yellow	60	a	67
——— brown	60	a	67

MOLASSES 28s, 0d. a 00s. 0d.

REFINED SUGAR.

Double Loaves	138	a	145
Hambro' ditto	103	a	118
Powder ditto	102	a	114
Single ditto	100	a	108
Canary Lumps	98	a	104
Large ditto	93	a	97
Bastards, whole	61	a	65
——— faces	72	a	84
——— middles	65	a	71
——— tips -	60	a	64

GINGER.

Jamaica, white	100	a	210
Barbadoes, ditto	75	a	80
——— black	65	a	70

RICE, *Bonded.*

Carolina -	34	a	38
Brazil - -	24	a	28

COFFEE, *Bonded.*

	s	d		s	d
Dominica, Surinam, &c.					
Fine -	110	0	a	126	0
Good	100	0	a	109	0
Ordinary	90	0	a	99	0
Triage	50	0	a	65	0
Jamaica.					
Fine -	105	0	a	120	0
Good	85	0	a	90	0
Ordinary	72	0	a	84	0
Triage	30	0	a	50	0
Mocha	376	0	a	0	0
Bourbon	110	0	a	120	0
St. Domingo	84	0	a	95	0
Java -	105	0	a	110	6

COCOA, *Bonded.*

Trinidad and Carraccas	105	0	a	110	0
Plantation	80	0	a	90	0

SPICES and PEPPER, per lb.

Nutmegs	18	0	a	28	0
Cloves	10	0	a	11	0
Cinnamon	10	0	a	11	0
Mace	40	0	a	46	0
Pepp. white	4	6	a	4	8
—— black	2	7	a	2	8
Pimento	1	9	a	2	0

Average price of Raw Sugar, exclusive of duty, 36s 3¼d.

More business has been done lately in Raw Sugars, and low qualities may be quoted 1s. higher. Refined goods are more enquired for, but without any alteration in the price. Fine Coffees have been very brisk, and, in some instances, 10s. advance have been given; lower qualities are rather brisker. Rice will scarcely sell at any price.

HOPS in the Borough.

BAGS.	£	s		£	s
Kent -	4	4	a	5	12
Sussex -	3	10	a	4	8
Essex	4	0	a	5	6

POCKETS.	£	s		£	s
Kent - -	4	8	a	6	6
Sussex - -	3	10	a	5	0
Farnham -	6	0	a	8	0

CORN, &c. per Quarter.

	June	Wheat. s		s	Barley. s		s	Oats. s		s	Beans. s		s	Pease. s		s
Maidstone	8	74	a	85	35	a	41	30	a	41	48	a	60	50	a	60
Lewes	10	72	a	80	—	a	—	32	a	38	—	a	—	—	a	—
Newcastle	—	—	a	—	—	a	—	—	a	—	—	a	—	—	a	—
Canterbury	—	—	a	—	—	a	—	—	a	—	—	a	—	—	a	—
Chesterfield	10	88	a	104	—	a	—	35	a	48	---	a	---	—	a	—
Ashborne	10	93	a	108	54	a	56	30	a	36	64	a	74	—	a	—
Lynn	—	—	a	—	—	a	—	—	a	—	—	a	—	—	a	—
Gainsboro'	13	86	a	92	36	a	44	17	a	36	54	a	68	—	a	—
Louth	14	80	a	94	36	a	45	20	a	32	54	a	56	—	a	—
Sandwich	14	70	a	90	36	a	42	30	a	40	—	a	—	—	a	—
Newark	14	90	a	100	42	a	48	32	a	36	60	a	64	—	a	—
Uppingham	14	80	a	100	52	a	55	—	a	—	64	a	—	—	a	—
Newbury	15	65	a	101	32	a	46	27	a	41	59	a	65	56	a	60
Devizes	15	78	a	96	34	a	42	36	a	40	60	a	64	—	a	—
Reading		78	a	102	33	a	43	35	a	39	60	a	66	60	a	—
Swansea		90	a	—	53	a	—	27	a	—	—	a	—	—	a	—
Henley		72	a	104	36	a	48	28	a	45	56	a	74	60	a	63
Maidenhead		84	a	105	40	a	44	36	a	44	58	a	64	60	a	—
Salisbury	6	80	a	88	36	a	48	34	a	46	64	a	84	—	a	—
Penrith	—	—	a	—	—	a	—	—	a	—	—	a	—	—	a	—
Hull	6	78	a	90	34	a	42	22	a	32	52	a	58	—	a	—
Basingstoke	7	64	a	94	38	a	48	30	a	38	62	a	66	—	a	—
Wakefield	—	—	a	—	—	a	—	—	a	—	—	a	—	—	a	—
Andover	10	63	a	94	32	a	48	26	a	42	53	a	63	—	a	—
Warminster	10	75	a	94	32	a	48	30	a	38	60	a	68	—	a	—

SPIRITS, per Gallon.

	s	d		s	d
Brandy, Cog.	22	6	a	23	0
—— Spanish	21	0	a	21	6
Hollands Gin	21	3	a	21	6
Rum, Jamaica	15	3	a	17	3
—— Lew. Isl.	14	3	a	14	6

	s	d		s	d
Mol. Spirits, British	16	0	a	0	0
—— Irish -	0	0	a	0	0
—— Scotch	16	0	a	0	0
Spirits of Wine	26	0	a	27	0

PRICES OF STOCKS.

Days.	Bank Stock.	3 Pr. Ct. Consols.	3 pr.ct. Red.	4 pr.ct. Cons.	Navy 5 pr.ct.	Long Ann.	Omnium	Impl. 3 pr.ct.	Impl. Anns	Irish 5 pr ct	S. Sea Stock.	S Sea Anns.	India Stock	India Bonds.	Exchqr Bills.	St. Lotty. Tickets.	Cons. for Ac.
May 22	Hol.	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
23	—	68 3/8 a 1/2	—	83 a 1/8	99 1/2	—	—	—	—	—	—	—	—	17 Pm.	14 Pm.	—	68 1/2
24	246 1/2	68 1/4 a 3/8	67 7/8	83 a 1/8	99 5/8	18 7/16	1 a 1/4 Pm.	66 1/8	—	—	—	67 1/2	—	17 Pm.	15 Pm.	—	68 1/2
25	—	68 a 1/2	67 3/4	83 a 1/8	99 1/2	18 7/16	3/4 a 1 Pm.	—	7 1/4	95 1/8	74 1/8	67 1/4	187	18 Pm.	14 Pm.	—	69 1/8
26	247	68 1/4 a 68	67 1/2	83	99 5/8	18 3/8	1/4 a 1/2 Pm.	—	—	—	—	—	187	18 Pm.	14 Pm.	—	68 7/8
27	—	68 1/8 a 68	67 1/2	83	99 3/4	18 3/8	1/2 Pm.	—	—	95 1/2	—	—	—	20 Pm.	14 Pm.	—	68 3/4
29	Hol.	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
30	249	68 a 1/4	67 1/2	83	99 7/8	18 7/16	1/2 Pm.	66	—	95 1/2	—	—	188	20 Pm.	14 Pm.	—	68 3/4
31	249 1/2	68 a 1/4	67 1/2	83	99 7/8	18 7/16	1/2 Pm.	66 1/8	7 1/4	—	73 1/4	67 1/2	189 1/4	19 Pm.	13 Pm.	—	68 7/8
June 1	—	68 1/8 a 3/8	67 5/8	83 a 1/8	99 7/8	18 7/16	1/2 Pm.	—	7 1/4	—	—	—	190 1/2	17 Pm.	13 Pm.	—	69
2	251 1/2	68 1/4 a 1/2	67 7/8	83 a 1/8	100	18 7/16	3/4 Pm.	66 1/4	—	96	—	67 3/8	—	17 Pm.	13 Pm.	—	69
3	—	68 3/8 a 1/2	67 7/8	83 a 1/8	99 7/8	18 1/2	—	—	—	—	—	—	—	17 Pm.	13 Pm.	—	69 1/8
5	Hol.	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
6	253	68 1/2 a 1/4	67 3/4	83 a 1/8	99 7/8	18 1/2	1/2 Pm.	—	7 1/4	95 7/8	—	—	—	18 Pm.	12 Pm.	—	69
7	—	68 7/8 a 9 1/8	67 3/4	83 a 1/4	99 3/4	18 1/2	1/2 Pm.	66 1/4	—	96 1/4	—	67 5/8	—	18 Pm.	12 Pm.	—	69
8	—	69 1/8 a 69	67 7/8	83 1/4	Shut.	18 1/2	1/2 Pm.	—	—	—	—	—	—	18 Pm.	12 Pm.	—	69 1/8
9	247 3/4	69 1/8 a 1/4	68	83 1/2	—	18 1/2	3/4 Pm.	66 3/8	—	—	—	67 7/8	—	21 Pm.	11 Pm.	—	69 1/4
10	258	69 1/8	68	83 1/2	—	18 9/16	3/4 Pm.	66 3/8	—	—	—	—	—	20 Pm.	11 Pm.	—	69 1/8
12	—	69 1/8	68	83 3/8	100 1/4	18 9/16	1/2 Pm.	—	—	—	—	—	—	19 Pm.	11 Pm.	—	69 1/8
13	258	69 1/8 a 1/4	68	83 1/2	100 3/8	18 9/16	1/2 Pm.	—	—	—	—	67 7/8	—	19 Pm.	12 Pm.	—	69 1/4
14	258 1/2	69 1/8	68	83 1/2	100 3/8	18 9/16	3/4 Pm.	66 1/2	7 5/16	96 1/2	74 1/2	67 7/8	193	19 Pm.	11 Pm.	—	69 1/8
15	259 1/2	69 1/8 a 1/4	68 1/8	83 1/2	Shut.	18 9/16	3/4 Pm.	—	7 1/4	—	—	—	195	18 Pm.	11 Pm.	—	69 1/4
16	—	69 1/4 a 1/8	68 1/8	83 1/2	—	—	3/4 Pm.	66 5/8	—	—	—	—	—	18 Pm.	11 Pm.	—	69 1/4
17	259 1/4	69 1/4	68 1/8	83 5/8	—	18 5/8	—	—	7 1/4	—	—	—	—	18 Pm.	11 Pm.	—	69 1/4
19	—	69 1/8 a 1/4	68 1/8	83 1/2	—	18 9/16	3/4 Pm.	66 1/2	—	—	—	—	—	16 Pm.	11 Pm.	—	69 1/4
20	261	69 1/4 a 3/8	68 1/8	83 5/8	—	18 5/8	3/4 Pm.	—	7 5/16	—	—	—	—	16 Pm.	8 Pm.	—	69 3/8

Highest and lowest prices of 3 per cent consols, others highest only.—(HORNSBY and Co. Stock Brokers, State Lottery-Offices, 26, Cornhill, and St. Margaret's Hill, Borough.

METEOROLOGICAL JOURNAL,

Kept by R. Banks, Mathematical Instrument-Maker, Strand, London

1809 MAY Day of	BAROMETER. 9 A. M.	THERMOMETER. 9 A.M.	9 P.M.	Highest.	Lowest.	WEATHER. Day.	Night.
24	30.21	56	55	65	51	Fair	Fair
25	30.09	53	53	62	51	Ditto	Ditto
26	29.90	54	51†	63	51	Ditto	Rain
27	29.60	56	58	62	57	Ditto	Fair
28	29.63	58	57	61	53	Rain	Ditto
29	29.56	57	58	65	47	Ditto	Ditto
30	29.82	51	51	61	53	Ditto	Cloudy
31	29.78	49	56	60	51	Ditto	Ditto
JUNE							
1	29.50	60	58	72	50	Fair	Fair
2	29.36	51*	51	58	50	Rain	Cloudy
3	30.02	51	56	62	46	Fair	Fair
4	29.68	58	57	71	53	Rain	Ditto
5	29.33	57	53‡	62	51	Ditto	Rain
6	29.61	56	55	60	50	Ditto	Fair
7	29.,3	54	55	60	50	Ditto	Ditto
8	29.78	55	56	60	51	Ditto	Cloudy
9	29.55	55	56	60	51	Ditto	Ditto
10	29.57	55	56	60	49	Ditto	Ditto
11	29.73	54	55	57	50	Ditto	Ditto
12	30.08	58	56	61	50	Fair	Ditto
13	30.00	58	57	62	55	Ditto	Fair
14	29.97	59	58	67	56	Ditto	Ditto
15	29.88	58	58	64	52	Ditto	Ditto
16	29.95	59	58	66	54	Ditto	Ditto
17	29.82	58	59	69	54	Ditto	Ditto
18	29.82	58	56	63	49	Ditto	Ditto
19	29.90	58	62§	67	57	Ditto	Ditto
20	30.02	62	67‖	73	58	Ditto	Ditto
21	30.22	62	65	72	59	Ditto	Cloudy
22	30.30	63	63	66	57	Rain	Fair

* Rain, boisterous, and cold all the forenoon. † Air very chilly. ‡ Evening boisterous and very cold. § The moon obscured at intervals. ‖ Afternoon sultry, in the evening refreshing breezes.

PRICES

Of Fire-Office, Mine, Dock, Canal, Water-Works, Brewery, & Public Institution Shares, &c. &c. for JUNE 1809.

Albion Fire & Life Assur.	2½ pm.
Atlas Fire and Life	*Par.*
Eagle ditto, £50 shares	£46 per share
Globe ditto	£117 a 118 p. ct.
Hope ditto	5s. a 7s. per sh. pm.
Imperial ditto	£4 per ct. pm.
Rock Life Ass.	4s. per sh. pm.
Kent Fire Office	£60 per sh.
West Country	£10 10 a 11 0 pr. sh.
Commercial Dock Stock	£134½ pr. cent.
East Country ditto	1g. pm.
East India ditto	128 0 per cent.
West India ditto	175 0 ditto.
London ditto	119 a 120 ditto.
Grand Junction Canal Shares	162 a 168 p. sh.
Grand Surry	80 0 do
Grand Trunk (or Trent and Mersey)	1000 0 a 1050 0 do.
Kennett & Avon ditto	£23 0 pr. sh.
Chelsea Water-Works	17 10 pr. sh.
Kent ditto	12 0 pm.
East London ditto	51gs. do.
South ditto	40gs. do.
West Middlesex ditto	12 0 do.
British Ale Brewery	2gs a 3 0 do.
Golden-Lane Brewery original 50*l.* shares	70 0 per sh.
Ditto original 80*l.* shares	96 0 do.
London Institution	84 0 do.
Surrey ditto	*Par.*
Covent Garden new Theatre £500 subscription shares	20gs. a 24gs. pm.
Ranelagh Company	400 0 pr. sh.
Auction Mart	25 0 to 35 0 do.
Vauxhall Bridge Shares	4 10 a *Par.*
Strand Ditto	4 0 a 4 4 pr. sh.

FORTUNE & Co. Stock-Brokers and General Agents, 13, Cornhill, & LEWIS, WOLFE, and Co. Change Alley.

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